

GEORGE H. SNOWDEN: SCULPTOR: TOMB EXCAVATIONS AT CORINTH, 1930: THE PENNSYLVANIA  
ACADEMY'S 126th ANNUAL: EXCAVATIONS AT MISHOPSNOW

# ART AND ARCHAEOLOGY



AVIATION GROUP. BY GEORGE H. SNOWDEN.

THE ARCHAEOLOGICAL SOCIETY OF WASHINGTON

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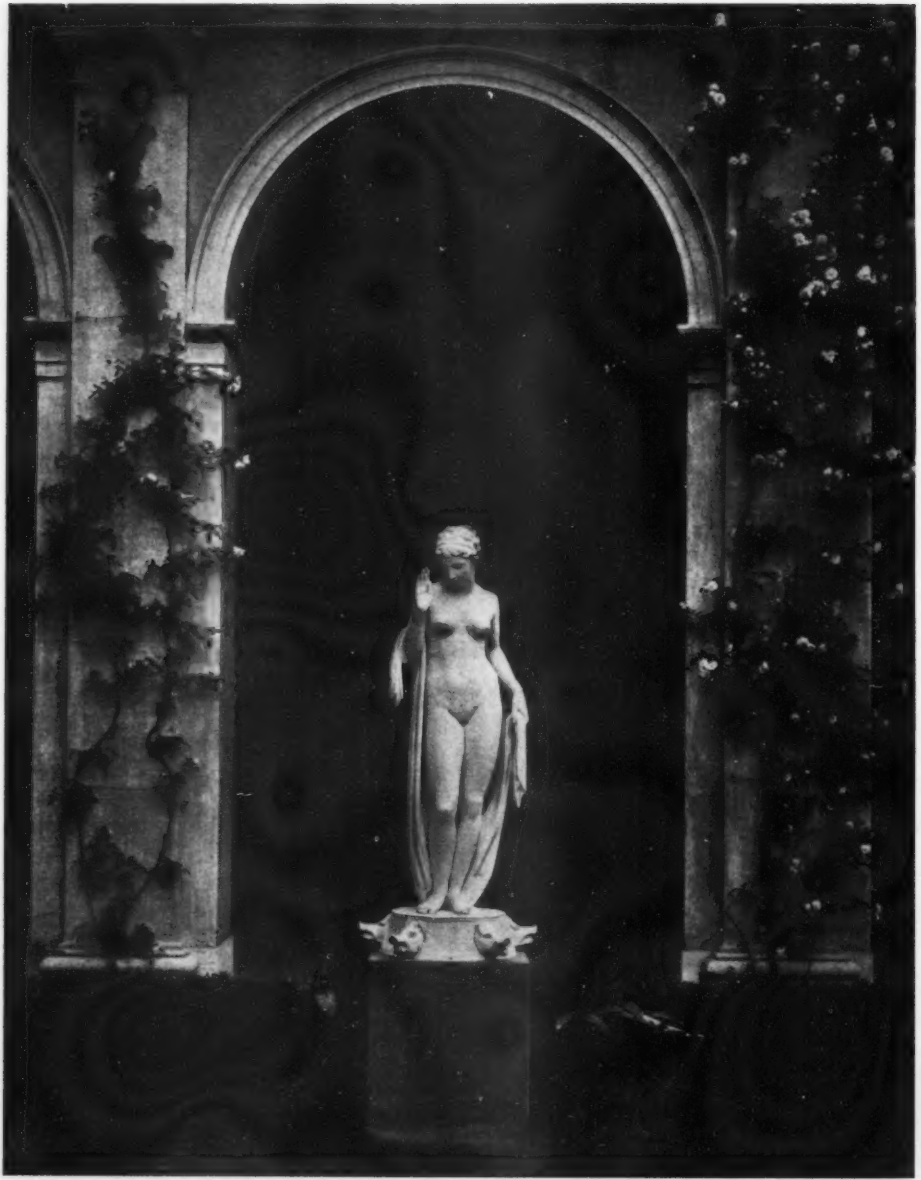
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CIRCE.



# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXXI

MARCH, 1931

NUMBER 3

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GEORGE H. SNOWDEN

*Fellow in Sculpture, American Academy in Rome*

By FRANK P. FAIRBANKS

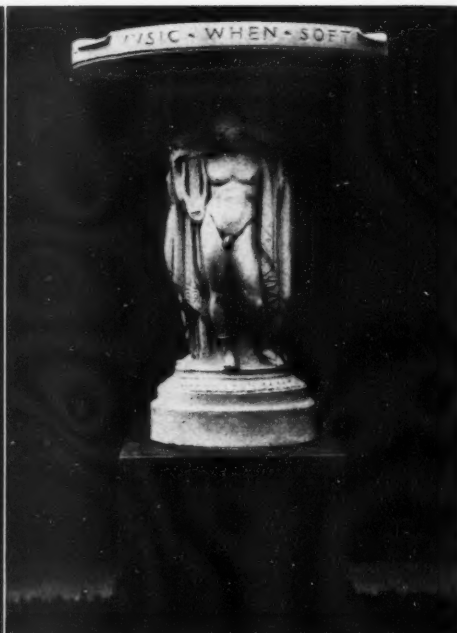
IN CONTEMPLATING the work of a sculptor, it is always profitable to know the circumstance of its evolution, in order that it may be appreciated, not alone for what it expresses at the moment, but for what it promises as to ultimate attainment. In the work of George H. Snowden, one arrives immediately at the conclusion that facility, knowledge and beauty are its inherent qualities; that his is the experienced and professional hand. The facts that after he graduated from the Yale School of Fine Arts, he became an instructor in the Yale School, and later a Fellow of the American Academy in Rome, show that his preparation has been concentrated and of the best.

The works reproduced in this number of ART AND ARCHAEOLOGY are the products of his three years of constructive

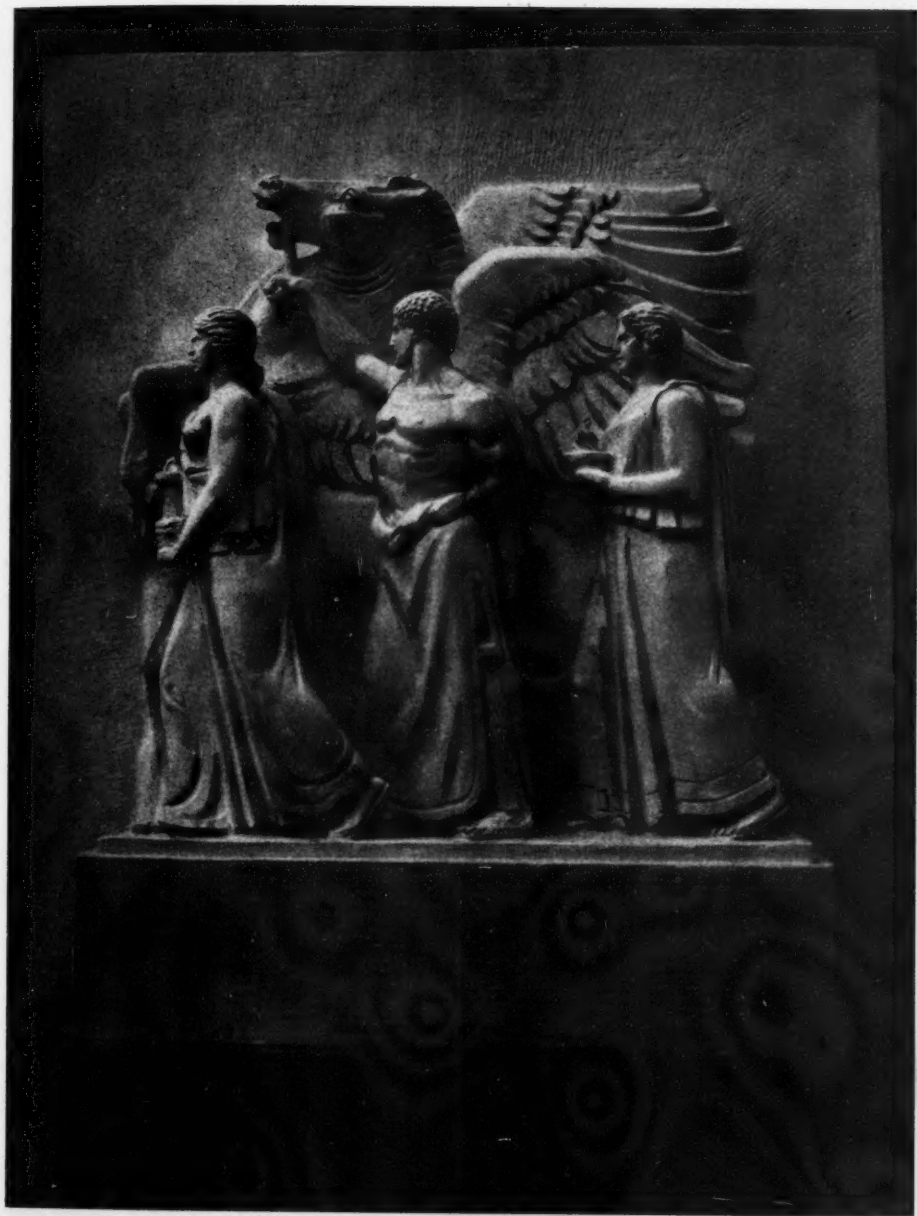
residence in the American Academy in Rome.

The standing figure of *Circe*, a composition designed for a garden fountain, succeeds in expressing a fine degree of austerity in form and a beautiful continuity of line. Compact and full in substance, it possesses a definite feeling of style without sacrificing the important element of realism so essential to humanizing good sculptural attainment. The ornamented base is simple. Its water-outlets are carefully modelled animal heads, well conceived in scale and texture.

In the *Madonna and Child*, as well as in the larger work, *The Bowman*, the sculptor has used a strong definition of planes that emphasize the flatness of his reliefs. Both of these subjects are treated with due consideration to ap-



(UPPER LEFT) AURORA. (SIDE VIEW)  
 (UPPER RIGHT) A FOUNTAIN SHOWING COLLABORATIVE DETAIL.  
 (LOWER LEFT) AVIATION GROUP.  
 (LOWER RIGHT) MADONNA AND CHILD.



DETAIL FROM A MONUMENT TO MECHANICAL PROGRESS.

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propriate periods of interpretation. The *Madonna and Child* is Renaissance and *The Bowman* classic Greek. Although the idioms are readily recognized and freely utilized, both reliefs are imbued with the sculptor's marked individuality and stamped with his own outlook and character.

In the *Aviation Group*, a composition of definite symbolism and monumental character, the traditional handling and the academic treatment have in no way proved an impediment to original conception or personal point of view.

In an age when the elements of spontaneity and originality are a fetish among so many present-day practitioners, it is refreshing and encouraging to find a creative genius unafraid of discipline and recognizing the stimulating accomplishments of the ancients. Snowden's work in consequence seems

to acknowledge that all true progress must be a slow development along well recognized and traditionally accepted paths.

This sculptor's reactions to an inspirational and classical environment are emphasized not only in his sculpture, but by his own personal attitude towards life and the opportunities his Fellowship in Rome have given him. He is insistent in reiterating the importance of tradition as a stabilizer of good selective powers, and of collaboration as the stimulating disciplinarian. His personality is of the engaging and energetic character. He knows what he is after, and he concentrates on attaining it.

It is always a gratuitous task to attempt to weigh the influences of environment on the work of a sculptor, and it is not the purpose of this short



THE BOWMAN.



A FOUNTAIN.

article to do so. But to ignore the thirty-six months of European study that has been his, would be to ignore Mr. Snowden's opportunity to familiarize himself with the highest expression in sculptural, pictorial and architectural performance.

With an equipment of tradition, together with his own experimental inclinations; with three years of collabo-

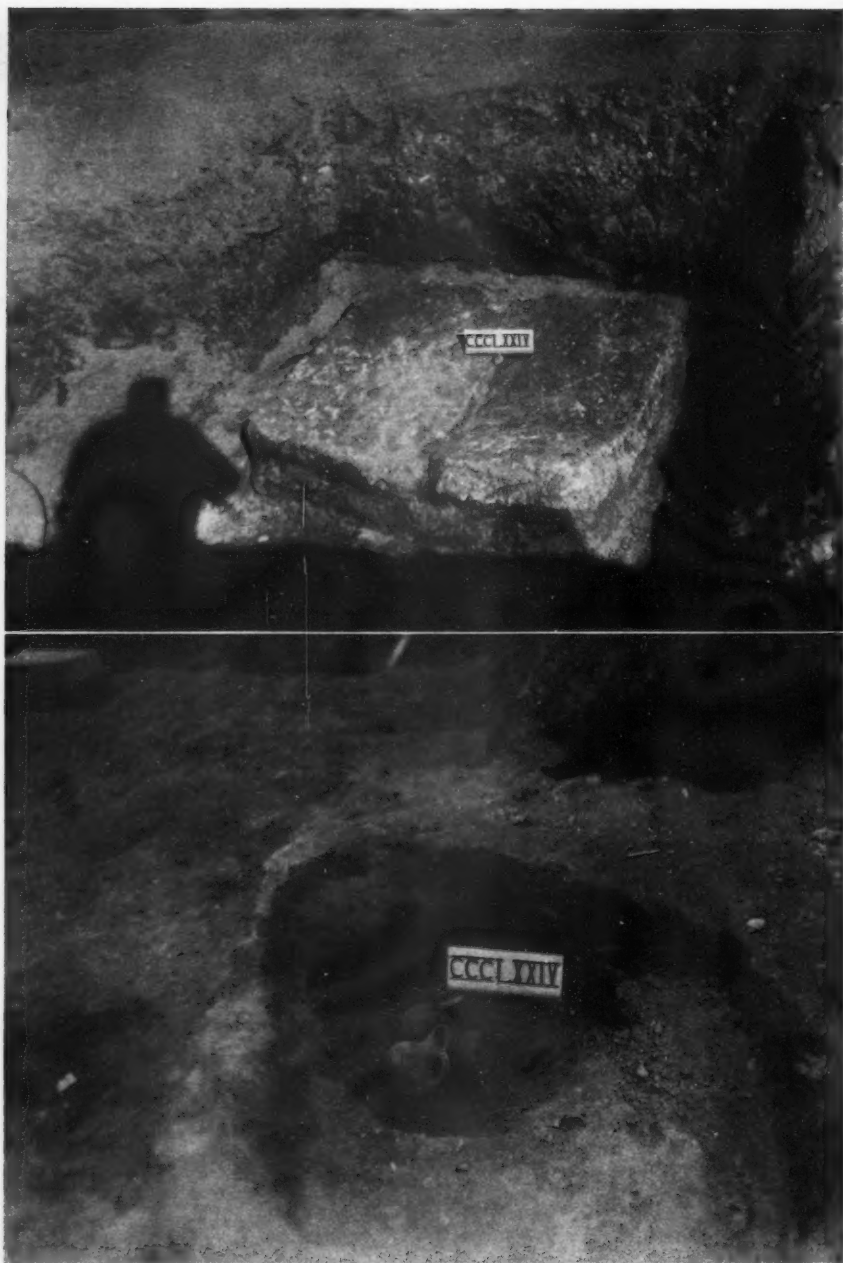
rative experience and a close daily comradeship with Fellows representing the most promising material in the classics, architecture, sculpture, painting and musical composition, this man has a foundation upon which much accomplishment may be built. He gives high hopes of exerting a sound and definite influence upon our own national artistic progress.

#### TO A DANCER

*I think you are a nymph of long ago,  
Strayed from your lovely place upon an urn  
That Phidias wrought—your eyes seem so to yearn,  
To brim with memories . . . and burn, as though  
Across the music's darkling ebb and flow,  
Reflected in its tide, you could discern  
Bright alien ardors lit for your return  
Dusk with the shadow of an ancient woe . . .  
As by nuances exquisite and slow,  
With mystery a veil about your snow  
And Sappho's flower a fillet for your hair,  
You weave all things that ever you found fair  
To link the utmost beauty that we know  
With that remote lost loveliness you bear!*

—FRANCES DICKENSON PINDER





(UPPER) MIDDLE HELLADIC TOMB, UNOPENED, SHOWING ROUGH-HEWN COVER SLABS.  
(LOWER) THE OPENED TOMB, SHOWING POTTERY IN FRONT OF THE FACE.

## TOMB EXCAVATIONS AT CORINTH 1930: I

By JOSEPHINE PLATNER

LIFE to us seems very transitory, and when it is over we are soon forgotten. Only a stone remains as a memory of our fleeting sojourn. The future archaeologist would glean paltry little of our present civilization were he to uncover a modern cemetery. Not so with the ancient Greeks. In their tombs were placed the objects with which they were closely associated in life and which have now become monuments of their civilization. The archaeologist is thus in his glory, for he can easily reconstruct the past.

Since it is his lot to probe into the secrets of antiquity, trying to fathom what the course of civilization has been on a certain site, he is much elated and recompensed to find a source of investigation which reveals continuity of development from the earliest times down through the ages. The excavations in the North Cemetery outside the walls of the ancient city of Corinth are proving to be just such a source. For the meagre beginnings of this once famous metropolis we must scrutinize the deepest deposits, where potsherds of Neolithic pottery have come to light. At this early period before 2500 B. C. our evidence does not yet assure us whether this was a burial place or merely a Neolithic settlement on the spot. Dr. Blegen's recent investigations concerning the Neolithic settlements in the Peloponnesus have led him to the conclusion that the Corinthia was certainly included in this sphere of early occupation. Our Neolithic deposits further substantiate his beliefs. As far as the evidence now goes, the contention is that this Neolithic element is the origi-

nal population, in possession when archaeological records begin. It probably flourished in peaceful isolation when trade was not yet a source of wealth. A simple linear type of design was developed on this archaic pottery, which is important only because it persisted through the subsequent troubled times down to the Middle Helladic period, insuring a sort of continuity.

The Early Helladic peoples which followed were invaders, says Dr. Blegen. They seem to have come in successive waves over the mainland. We know nothing of the migration itself but only of the results; our evidence reflects only the period of resulting settlement and of established conditions. It is the distribution of pottery and pottery fragments that enables us to judge what the various elements have been that occupied this site. Previous prehistoric excavations in the Corinthia conducted by the American School have thrown light on two distinct cultures dispersing from the north that penetrated Greece as far as the Corinthia and the eastern Peloponnesus: one the Danubians whose center was along the Danube, the other the Tripolje culture who came from a Trans-Carpathian home in the Ukraine. The bearers of these two civilizations were agriculturists and had long forgotten their nomadic days, living a settled life in communities favorably situated to control arable lands such as the Corinthian plain.

We find a third wave of peoples coming from the islands; their culture is characterized by a type of pottery commonly called "Urfirnis", a highly burnished ware with a sepia brown wash

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decorated with incisions. An island people entrenched on barren rocks which could not produce enough food to maintain the population was forced to seek food elsewhere. Thus trade developed: exchange of the articles made by the Cycladic craftsmen for

importance of these routes. Corinth is situated on the first of these.

These Cycladic islanders were comparatively civilized traders who did not upset what they found. There was room for them among the agricultural communities and Corinth particularly



EARLY HELLADIC SAUCE BOAT. (2500-2000 B.C.)

food. The small size and barrenness of these islands soon sent emigrants to new homes to provide for future generations. They naturally sought the places familiar to them through trade. These new sites were founded with commercial insight along trade routes. One established from the Argolis across the isthmus of Corinth to Thisbe and Orchomenos is there joined by another from northwest Anatolia *via* Chalcis. The researches of Dr. Blegen and Mr. Heurtley have particularly stressed the

appealed to them as a site strategically situated between two seas, as well as on the great trade route. These Cycladic peoples gradually prevailed over the other elements in the civilization and remodelled the mainland culture on a commercial instead of an agricultural basis. So we find them with their predecessors occupying the high mounds about Corinth that dominate the plain.

But it is the settlement on Cheliotomylos, an isolated hill at the edge of the upper plateau about three-quarters of a

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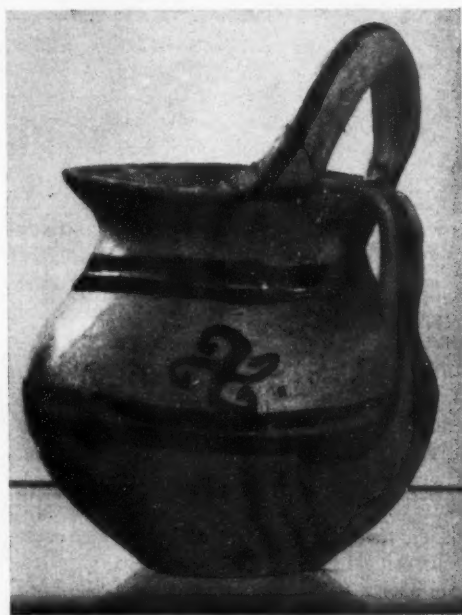
YELLOW MINYAN BOWL. CORINTHIAN IMITATION (?).  
2000-1600 B.C.

mile to the northwest of the Temple of Apollo, that particularly connects the North Cemetery with the Early Helladic period. The mound itself was covered with Early Helladic sherds, showing that it must have been occupied at that time, and a line of massive stone belongs to a prehistoric wall. It was outside this wall that an excavation was carried on this year by two other members of Mr. Shear's staff. Here quantities of Roman burials were uncovered. In the Roman period the North Cemetery had been extended considerably to the west to give more burial-room. It was amid this Roman area near the base of Cheliotomylos that an Early Helladic well was uncovered, cut out of the living rock to a depth of 16½ metres. Steps or toe-holds had been chiselled out on either side to the very bottom. Throughout the entire depth of the well was a uniform deposit of Early Helladic pottery. Several vases were absolutely intact and some skulls were found among the pottery in perfect condition with teeth extraordinarily well preserved. After cleaning, sorting, and mending the sherds from this well, we have now almost 50 Early Helladic vases. A variety of shapes occurred,

but the one most in vogue, Cycladic in origin, was the sauce-boat, a gourd-shaped vessel on a narrow base, with a curious long spout with wing-like projections which insures pouring liquid without a drip.

A gold sauce-boat in the Louvre not only confirms the popularity of the shape, but also gives striking testimony to the wealth that existed in the Early Helladic period, derived from this maritime trade with the Cyclades. This typical Early Helladic shape, the sauce-boat, disappears with the period never to reappear.

At the end of the Early Helladic period many settlements in the Corinthia as well as elsewhere show abandonment and conflagration. New types of pottery and new types of burial came into existence. The old cycladic "Ur-



MIDDLE HELLADIC "MATT MALEREI". JUG WITH  
SWASTIKAS (2000-1600 B.C.).





CRATER WITH HERONS IN THE PANELS (1000-800 B.C.).

firmis" ware is totally eclipsed by the new "Matt Malerei" which is a direct descendent from the native Neolithic wares. The intervening "Urfirnis" does not break the continuity because, as we have said, this was the hallmark of a commercial people who probably lived in important commercial centers. Elsewhere the older, simpler style persisted in isolated communities and came again into prominence when conditions were altered.

But what was happening to alter conditions? Out of central Greece was pouring a fresh racial element to flood Attica, the eastern Peloponnesus and Laconia. The sudden appearance of a

wheel-made pottery of high technical excellence with its typical goblet-shaped cups, with and without stems—which Schliemann first called Minyan—is one of the chief distinguishing marks of this invading people. The origin of these Minyans is a mystery. They may be merely the result of a southward extension of our Thessalian-Balkan-Danubian culture, met with in the Early Helladic period, with a particularly powerful inspiration which sent them into action. It is only in central Greece that Minyan ware occurs in such quantities that its use for domestic purposes can safely be inferred. Elsewhere on



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the mainland it was an imported luxury article.

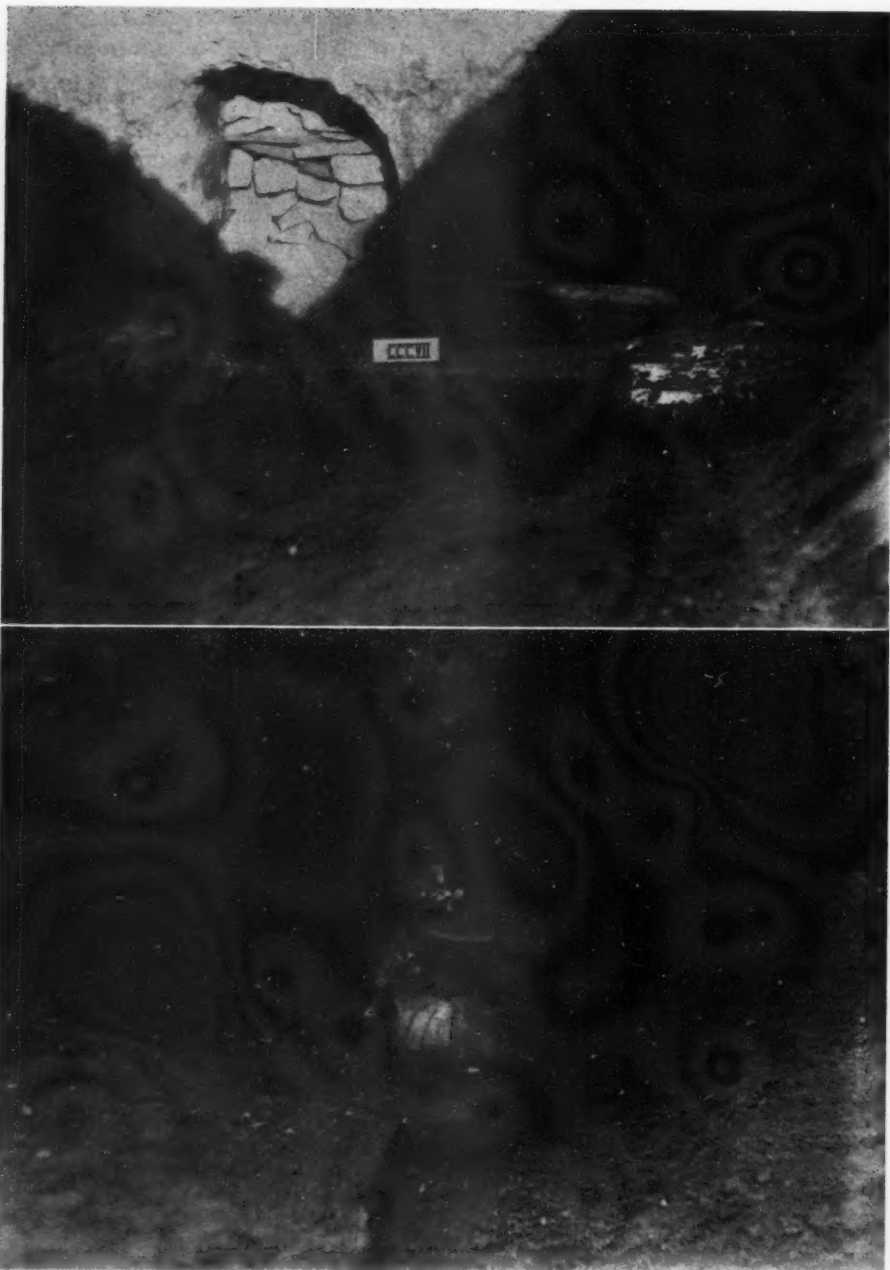
True Minyan is wheel-made and has a silver grey color due to the reduction of the iron oxides in the clay. Since it was wheel-made it was therefore industrialized, which M. Van Gennep has pointed out in his study of Kabyle pottery—hand-made pottery is woman's product, but wheel-made ware is made by men. The shapes, texture, and general appearance of this ware suggest that deliberate experiments were being undertaken to imitate silver vessels. In the Corinthia this grey Minyan ware has been found, not only at Korakon, but at Corinth. However, yellow Minyan, a ware closely modelled on the grey, was more frequent. In the

North Cemetery we found it side by side with Matt-painted ware and in one case a hand-made yellow Minyan vase, a deep open bowl with two high-swung ribbon handles and sharp angular profiled sides, was painted with characteristic "Matt Malerei" decoration—cross-hatched triangles. Have we here then a local Corinthian imitation of Minyan? This yellow Minyan ware is important since it is a link between Minyan wares and Mycenaean fabrics.

Yet the majority of the Middle Helladic pottery in the tombs was "Matt Malerei" consisting of curious hanging jugs, long-beaked pitchers, wide-mouthed jugs, and spouted water-jars. One of our most interesting jugs has not only the vertical ring-handle on the



GEOMETRIC CRATER WITH SIMPLE LINEAR DECORATION.



(UPPER) GEOMETRIC GRAVE WITH PILLOW SLAB BEYOND THE HEAD UNDER WHICH POTTERY IS DEPOSITED.  
(LOWER) AMPHORA PLACED AT HEAD OF GRAVE SHOWING PROCESS OF EXCAVATING.

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GEOMETRIC AMPHORA, CLEANED AND MENDED.

rim by which the jug can be suspended, but also an additional handle extending from rim to shoulder which permits the jug to be tipped to emit the contents, a most practical arrangement. Dull black lines adorn the handles, rim, neck, and middle body, while swastikas with curled ends are equidistantly spaced on the shoulder. Though this is a common symbol in many countries, particularly in the Ægean region at a very early date, early examples on the mainland of Greece are not prevalent. The excellent study of the swastika made by Mrs. Bret in *Symbols on Greek Coins* cites no earlier examples than this in Greece proper, although in Troy and the islands they do occur. We can then number this among the first uses of this symbol on the mainland which

later had such a vogue in geometric pottery.

The tombs of the Middle Helladic period appeared in an area where all the discoveries were exclusively of that period from 2000-1600 B. C. The graves were practically square with small pebbles laid irregularly as a floor and larger stones forming the rough rubble-wall sides. Two and sometimes three large irregularly hewn sandstone conglomerate slabs covered each grave. Invariably the body was in a contracted position with arms crossed and knees bent up, and almost always the offerings were placed in front of the face.

The Middle Helladic matrons were bedecked with all their finery for burial. The skull of one was found crowned with a delicate gold diadem with repousse decoration, while another had had her hair held in place with bronze coils, her garment fastened with a large knobbed bronze pin, and her neck encircled with colored glass beads, while a seal-ring adorned her finger and a wide bronze bracelet her arm. The Middle Helladic gentleman who was foremost a warrior, went to his resting-place armed with his bronze dagger.

Dr. Blegen has chosen about 1600 B. C. as the dividing point between Middle and Late Helladic wares, when Cretan influence had become very



GEOMETRIC BOWL CALLED "KALATHOS" WITH SIMPLE LINEAR DECORATION (1000-800 B.C.).

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strong on the mainland. His line of demarcation is based on stylistic reasons, which is quite right; while Penrose Harland has chosen 1400 B. C. as a cultural break when the Achaeans, another northern invading people, entered Greece.

As yet no Late Helladic or Mycenaean tombs have come to light in the North Cemetery, but sherds of this period have been found there. This is the great age of beehive or *tholos* tombs and some day rock-cut chamber-tombs with *dromoi* may appear in the cliffs near Corinth.

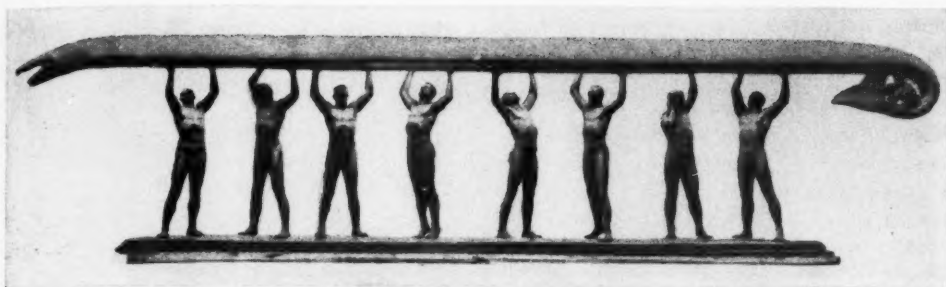
About 1100 B. C. the calm and unity of the Mycenaean Empire was disrupted. The Dorians, a primitive northern race, were descending in hordes upon Greece. They brought with them iron and weapons and little art but that of fighting. It probably was not a sudden invasion from their northern Danubian home, but a gradual infiltration, that resulted in the invaders realizing their overwhelming power in the face of a waning culture and civilization. An attempt to find out who these Dorians were is difficult, for to disentangle the mythical mazes or to assign a definite historical significance to the stories would prove futile. The traditional date of the Dorian invasion of the Peloponnesus is 1104 B. C.: a date which seems to accord approximately with the probabilities of the case.

For the time, at any rate, these Dorians were not content like their forerunners the Achaeans to assimilate or be assimilated by the culture they found; rather they insisted upon obliterating the widespread Mycenaean civilization, subjugating the old inhabi-

tants and driving them out of their homes. How long it took for them to establish themselves we do not know. Tradition tells us that Corinth was captured a generation after the first invasion of the Peloponnesus. Through the ensuing years of obscurity civilization in Greece seems to have been at a very low ebb, though gradually with more settled conditions and peace, there came a period of recuperation. Our best guide or clue throughout these dark ages is the pottery. The decoration of these remains is of a simple and impersonal type known as geometric; but it is not hard to see in the balance, clearness and precision of ornament the pledge of a great future. I believe it is a mistake to say that an entirely new style was brought in by the Dorians, because the marked affinities with the decorative systems of Mycenaean and Pre-Mycenaean pottery are evident. Some even see traces of Oriental influence brought in probably through the islands. I do believe that the geometric style, in spite of what it may have absorbed or taken over from others, shows a distinct individuality due to some fresh stimulus brought about by the blend of races and not to the remnants of a worn out and half-forgotten art. Here we see the old dualistic struggle between abstract ornament as design and human and animal representation, which in the Attic geometric or Dipylon style, seem animated with a secret life, just born and on the point of moving. However, in the local Corinthian geometric we see more linear ornament and fewer human and animal figures.

*(To be concluded in April.)*





THE EIGHT. BY R. TAIT MCKENZIE.

## THE PENNSYLVANIA ACADEMY'S 126th ANNUAL

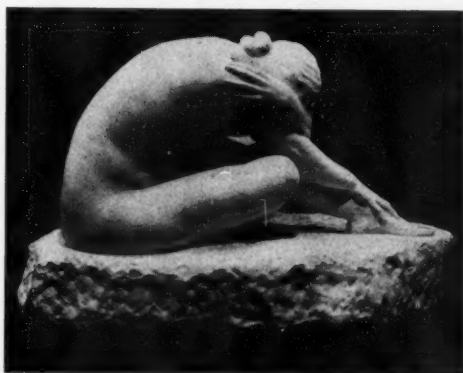
By ARTHUR STANLEY RIGGS

*All illustrations by Courtesy of the Pennsylvania Academy of the Fine Arts*

*Photography by the Chappell Studio, Philadelphia*

MANY years ago in Ceylon I noticed a handsome sapphire in a Colombo shop-window. Going in, I asked the proprietor to show me some unmounted stones. He brought forth a large shallow tray in which several hundred sapphires lay jumbled together in a gleaming, scintillating pool of color ranging from almost pure blacks to the palest of blues. But in all those hundreds of gems not one was of sufficient beauty or character to enable one to select it as *the* stone.

In the current 126th Annual Exhibition of the Pennsylvania Academy of the Fine Arts in Philadelphia which opened with a private view (of lovely



GRIEF. BY CHARLES ANDREW HAFNER.

ladies and a good number of dinner coats) January 24 and will remain open through the 15th of this month, there is plenty of glitter and show, ample color in wide gradations and some variety, but nothing so outstanding as to enable any conscientious reviewer to

pick it out as the canvas about which the exhibit focuses. True, there are prize pictures and quite a number are worth serious attention. But on the whole the show leaves one to much the frame of mind of the *Philadelphia Ledger's* critic, who wonders anxiously if the pendulum has swung away from the venerable Philadelphia institution to the younger Corcoran Biennial of





CANAL AND RIVER. BY JOHN FOLINSBEE.

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YUANSHI KUO. BY MILDRED B. MILLER.

Washington or the Carnegie International of Pittsburgh. To both of these exhibitions the *Ledger's* critic assigns a higher tribute as well as more truly significant work.

Certainly in retrospect, and weighing the current Academy show against the Corcoran Biennial, the present writer is struck with two facts. First is the ineradicable impression that the modernist trend has clearly spent its force. What we are seeing now is mere backwash. Not a single canvas of this sort in Philadelphia is either strong enough or outrageous enough to leave a definite mark. Most of the stuff is feeble, patently insincere and puerile. The second interesting note is that a number of the most distinguished works had already been exhibited in the Biennial, and though they took no prizes at either show, they nevertheless rank high. Among them are Waugh's *Gale*, *Mob Vengeance* by Spencer, Fromkes'

*La Mallorquina*, Gertrude Fisk's *Bettina*, Kroll's *The Window: New York*, and Blumenschein's *Adobe Village, Winter*. From this it must not be assumed that there are no good canvases in the Annual: there are—plenty of them. There is also one canvas which is such an astonishing admixture of Rabelaisian vulgarity and magnificent draftsmanship, sheer bravado in sensuality and delicate, freely handled line, all worked up with blazing sunshine and heat strongly reminiscent of Sorolla, that a retired critic observed to me as we both stared at the marvel: "Well, the illustrator wins! Jumped into the fine arts at last with four 'sunkist' ladies!"

As one looks not only at the present exhibit, but back through the catalogues of previous years, a remarkable vista is had of the change in art. Some of this is distinctly for the better. Pre-



SAMOVAR. BY DINES CARLSEN.

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sumably the same reasoning applies in painting and sculpture as in general human affairs: i.e., that better conditions, truer progress, a greater degree of good for the majority accrue mostly through violence to tradition. The tyranny of crystallized ideas is suddenly caught up in a bloody whirlwind, chaos results, and gradually the furore dies down. The awakening is painful. Sometimes much that is precious has been lost.

But the new regime is wiser, more honest, a little nearer the fundamentals of truth than the old. We have had several teapot revolutions in art already, and to some extent the strict academic tradition has been discarded. Yet

we have not thus far attained to even the measure of sanity permitted a democracy. Possibly our over-rapid political and economic development has to do with this to a greater degree than most of us suspect. The inherently false commercial "idealism" (*sic!*) and dishonest politics which tend toward casting all American life in a single shallow mould, when reinforced by the fact that a great deal of "Ameri-

can" art is American only in that it is produced here under local conditions, go a long way toward inhibiting us as a people from any distinctly great work in painting. So we should be grateful rather than astonished that the progress toward a reappraisal of aesthetic values has made such strides as this and other current exhibits indicate.

In general, the Annual is exceedingly sane. Of the grossly exaggerated or

perversed, there is almost none. Most of the really bad pictures at the Academy are bad simply because their authors could not make them good. There is no strong master of line, like Picasso, deliber-



COTTON PICKERS. BY THOMAS H. BENTON.

ately distorting for the sake of effect. There is ample evidence of the unskilled, inexperienced eye and hand toiling lustily, if vainly. On the other hand, much of this undistinguished effort has its single points: color here, rhythm there, excellent handling of masses yonder, and once in a while a breath of real spirit. What a pity the points could not have been grouped.

As was the case with the Biennial at the Corcoran, practically all the good

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EVELYN. BY DE WITT M. LOCKMAN.



MRS. ALEXANDER CAMERON. BY WAYMAN ADAMS.





MILK PITCHER. BY ELIZABETH PAXTON.

work in Philadelphia is from veteran brushes. There seem to be no young Raphaels coming along today, and with very few exceptions the work of the newer men fails to impress because it lacks the thoughtfulness that in art as in life comes only with years and tears. But experience does not necessarily imply the production of horrors or misconceptions. Apples that are not wormy at the core ripen until they are picked. Correspondingly, the fashionable doctrine among the striving youngsters and, alas! among too many of the critics, that American art as it grows up

will produce only "bleak" aspects of life, full of "truth", is mostly nonsense, just plausible enough to catch the unwary or the half-educated. Nobody knows what truth is beyond the relative stage, and most of us suffer to some extent from strabismus; yet everybody who manages to get along with his fellows in normal reactions knows that abnormalities in art are not the truth and are not permanent. Self-expression is truly the goal of the creative artist; but there must be something to express, and if most of the exhibitions of the present day are distinctly tame, and



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express little beyond good technique, at least they are not so disfigured as formerly by eccentricities of no worth.

For the most part, the Philadelphia Show is well hung. The division of the pictures is, however, very uneven, and a canvass of the interesting works by rooms shows some curious inequalities. In my carefully marked catalogue, Gallery *F* is credited with nineteen pieces worth study, and the South Corridor with none. Room *A* has three, *K* only one and *I* displays five. These three square salons extend across the Broad street end of the Academy. Gallery *G*

with nine and *B* with fifteen good pictures rank next to *F* in interest. But to find two entire rooms in such an exhibit (South Corridor and South Transept) without a single item of importance is astonishing.

Analyzing the types accepted for exhibit, one finds that of the successful pictures, the portraits outnumber all the others with twenty good examples, none of which appeared in the Corcoran Biennial. Sixteen landscapes take next place in number, and then in the order named, with smaller numbers, are figure-pictures, patterns, snow scenes,



THE OPEN WINDOW. BY FREDERICK A. BOSLEY.

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DR. STRICKER COLES. BY LAZAR RADITZ.

marines and nudes with three good canvases for each, and a scattering of others. In my catalogue I marked down seventy-six works, some seven or eight having already been noted at the Corcoran. The jury of eleven was headed by Roy C. Nuse, and included Mary Townsend Mason and Alice Kent Stoddard. In addition, supplementary juries served in Chicago, Cleveland and St. Louis.

Curiously enough, four of the seven prizes were carried off by New Yorkers. The Temple Fund medal and purchase was taken by Alexander Brook's *The Intruder*. If this is the best oil in the show, the time has come to have two juries: one of artists for pure technicalities, and one of laymen having some sense of proportion and aesthetic background. *The Intruder* is a mouse, very much at home nibbling at a cheese the cook has forgotten to remove from the

conservatory table, where all normal folk usually store their cheeses, perhaps so as to impregnate them with moribund flowers and sickly vases. There is room for considerable debate in the award of the Lippincott prize to Sidney Dickinson for his portrait, *Mary*. It is strongly painted and carefully thought out, but the low key and the restricted setting give it a somewhat monotonous effect. *Yuanshi Kuo* strikes a very different note to win the Mary Smith prize for the best painting by a resident woman artist, in this case Mildred B. Miller, who won the same prize in 1920. It is a pattern, skilfully conceived and executed in rather hard colors thinly brushed in and not hu-



CAT AND KITTENS. BY H. E. SCHNAKENBERG.

## ART AND ARCHAEOLOGY

manly appealing. The artist has, however, caught more than a trace of the mysticism of the East in the admirably painted face. It is John Folinsbee, however, in the dull *Canal and River*, which carried off the Jennie Sesnan gold medal for the best landscape, who gives us one of those characteristically strong but unpleasant renderings of commonplace which have the ability to make one think. Of emotional response to this canvas there is none. The palette employed was loaded with dull color, the theme was trite, and the brushwork vigorous to the point of overemphasis. Yet there is a "feel" to the picture



ON THE LOOKOUT. BY MASSY RHIND.



LITTLE EDMUND AND HIS PONY.  
BY EDMUND TARBELL.

which enables it to stand up with the best of them. Even when one dislikes that sort of theme and treatment it is impossible not to recognize its clear merit. Hardly so much can be said for John Sloan's portrait of *The Sculptor Vagis*, awarded the Carol H. Beck gold medal for the best portrait. It is a smeary and fumbled canvas, uncertain in touch and hesitant in characterization, displeasing in color. Mr. Sloan has not done anything to make one wish to know his subject.

Taking the other portraits as a group instead of cruising from room to room mixing impressions, we find Leopold Seyffert hardly up to his mark with his *General William G. Price, Jr.*—who is much too pink and pretty to be convincing for a hard-boiled old soldier—but distinctly sure of himself in a Chase-like *Self-Portrait* worth careful atten-



SELF-PORTRAIT. BY LEOPOLD SEYFFERT.



SELF-PORTRAIT. BY ALBERT STERNER.



## ART AND ARCHAEOLOGY

tion despite the plenitude of light-colored smock. One glance at the face above the smock, and details are forgotten. Mrs. Hale has a striking and somewhat heated pattern in her portrait of *Mrs. William Gammell, Jr.*, but Albert Rosenthal's *Capt. Geo. B. Langenberger, U. S. N.*, is, like the first of the Seyfferts, too pretty, though the seadog peeps through the pink a little. Paxton is not too successful with his *Mrs. Henry W. Breyer*, Philip Hale's *Miss Richardson* is unfortunately affected in pose, George Gibbs has an excellent likeness of his daughter in warm reds which strike the antipode of Dickinson's *Mary*, and Robert Susan's *Mrs. Benjamin Eshleman* is pastel-like and delicately treated. One of the most vivacious portraits of all is Albert Sterner's, painted by himself with an insouciance and dash that makes it an excellent companion for the Seyffert, though they are widely separated. It is hard to have anything but condemnation for Malcolm Parcell's *The Ill One*, a dreadful likeness of a consumptive man in a reclining chair. It almost brings back Murillo's exclamation: "Leal, you make me hold my nose!" Everybody dies sooner or later, but nobody cares to dwell on the theme, and this picture, notwithstanding its high technical quality, violates decent instincts by its morbidity. Strangely enough, the hanging committee put it close to the best pictures in the show in Gallery F, the most diversified as well as the most important section of the entire exhibit. Hawthorne, Friesseke, Roy Collins, Hopkinson, Lavelle, F. G. Hall, Borie, Alice K. Stoddard all vie with the Sterner, and Wayman Adams has a magnificent fling with his stately *grande dame* in black silk and a scarlet cloak, *Mrs. Alexander Cameron*. In some respects

this is the most effective, as it is the most dashing yet atmospheric canvas in the show. The painter, instead of trying to express himself, and thus see his subject from without, has expressed the sitter with a powerful rendering of her spirit which takes firm and instant hold of everyone. It is a loosely held theme, perhaps, but Adams has so thoroughly grasped the calm arrogance and poise of the white-haired old lady



FLIGHT OF THE ARROW. BY WILLIAM M. PAXTON.

relaxed at her tea-table that he has given us a swift characterization completely revealing and thoroughly human.

In the North Transept DeWitt Lockman's *Evelyn* dominates the room easily. The portrait is not of itself especially remarkable, but in its frame and setting it is so thoroughly of the Italian Renaissance as to fill the room harmoniously. Color and textures are warm and sympathetic and the treatment dignified. In Gallery H, Violet Oakley has her



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distinguished but not too pleasing likeness of *Charles W. Beck, jr.*, while in the north corridor are two canvases, Ipsen's *Miss Irene Sutcliffe* and Jean MacLane's *John C. Johansen*, both of stellar quality. I do not like the MacLane because it is so high-keyed as to vibrate a little shrilly; but at that the colors are skilfully handled and it is a distinct relief from the customary pandering to fash-

holding elaborate hand-mirrors which belong only in boudoirs. A French critic recently attacking the Salon d'Automne, rejects a number of works for this very sort of inconsistency, remarking tersely: "... *pourquoi ce manque de recherche dans la composition? La pensée toujours doit s'unir à la forme.*"

In the landscape group there is noth-



SPHINX OF POWER. BY A. ADOLPHE WEINMAN.

ion in dark blue or nondescript greys. The next room contains the Sloan prize canvas, *The Sculptor Vagis*, Gertrude Fiske's *Bettina*, shown at the Corcoran, and Leslie Thompson's *Silver Helmet*, a capable piece of work with but one note of artificiality. Ladies dressed for the street, with silvery hats on, are of course interested in seeing that their powder is on straight, their pearl ropes quite balanced, etc., so they sit bolt upright, lost in maiden meditation,

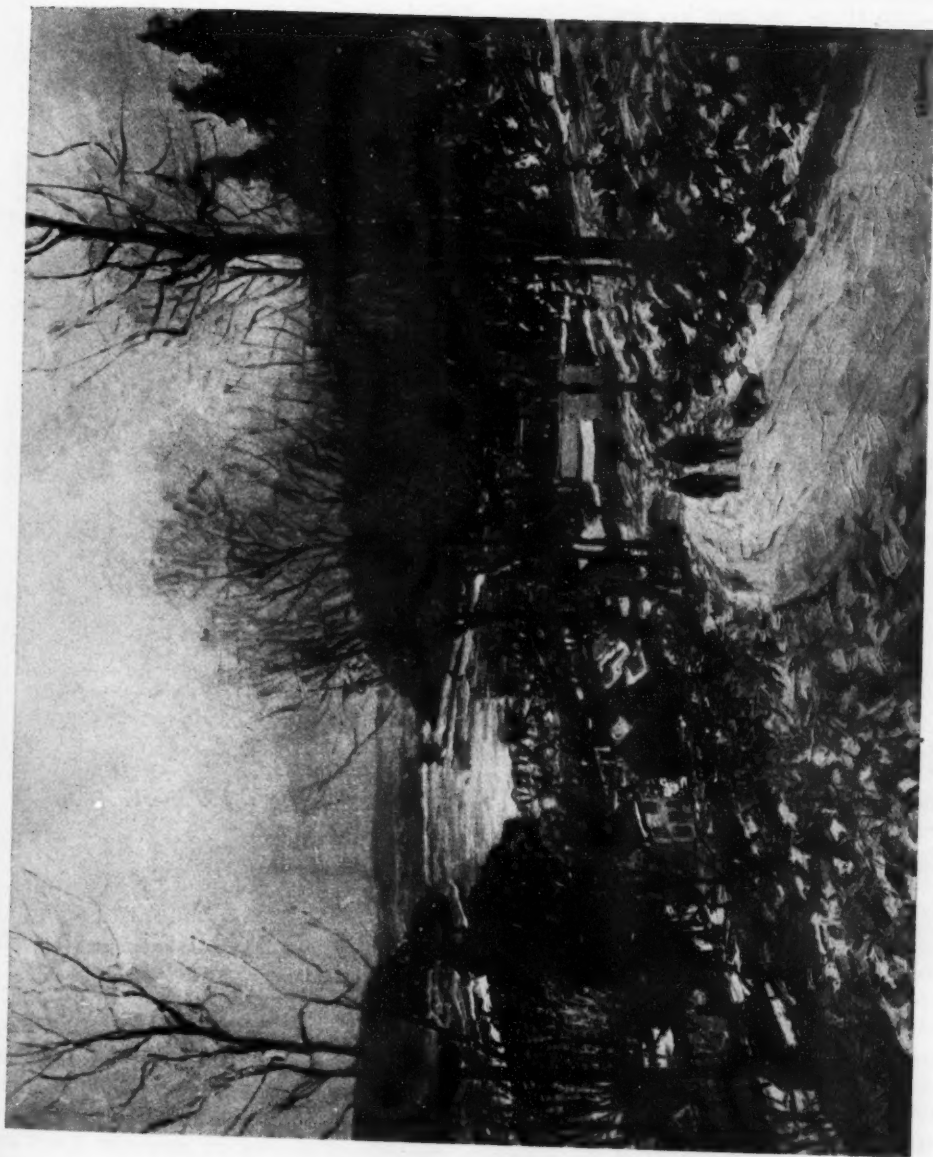
ing overpowering, but a great deal of admirable work, some of it very thoughtful and sincere. Most of the veterans are represented with characteristic works, and one or two of the younger painters show the progress they are making toward an understanding of both their media and their themes. A. T. Hibbard's *Signs of Thaw* and Martino's *Winter Light* are both excellent studies of relativity, with the different elements well poised and the

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OVERLOOKING THE DELAWARE. BY EDWARD W. REDFIELD.

## ART AND ARCHAEOLOGY

brushwork suggestive and satisfactory. Redfield's *Spring* and his vivid *Maine Garden* contrast markedly with the placid simplicity and breadth of Yarnall Abbott's *Deep Quarry*, the best thing, by the way, Abbott has ever

tain scene, *August Haze: Glacier Valley*; a cool, cloud-flecked, drowsy Schofield, *Springtime: Vale of Lanherne* (again a Corcoran Biennial exhibit); another and still better Redfield, rich and sympathetic in color, *Overlooking the Delaware*;



SPRINGTIME: VALE OF LANHERNE. BY W. ELMER SCHOFIELD.

done, with a solidity of color and a tactile value, especially in the rolling sweep of rock, that is very satisfactory. John Folinsbee's *Inlet by the Lock* is not so good. The power of the painter is as evident as the defects of rough color and the lack of emotional appeal. Belmore Brown, with a handsome moun-

three excellent Garbers, one of which, *Uplands*, proves that this distinguished painter can when he chooses break away from his too-familiar valley and mountain scenes of delicate haze and paint in strong, fresh colors; a curious and interesting Paxton nude, a glorious physical specimen set against a

## ART AND ARCHAEOLOGY

background like that of some Norwegian fiord and tensely watching *The Flight of the Arrow*; Francis Speight's *Winter* in some Pennsylvania steel town, realistic and crude but with both heat and strength forcing their way through the winter twilight; John Carlson's *Winter Gayety*, not entirely successful in the handling of its shadowed snow; and a scattering of less notable canvases give this section considerable solid value without at any point surpassing the display that made the last Corcoran show so much worth while.

In the marines Jonas Lie presents a familiar and characteristic work which does not seem to me to carry him ahead any. Waugh shows again his Corcoran piece, *Cale*, which stands out even more notably here than among better companions in the Washington exhibition. There are plenty of mixed shore-and-water pieces, both domestic and foreign, none of them of any particular distinction, though they cover an amazing territory, with Massachusetts and France as the favored spots.

Among the still lifes one is remarkable for good taste, delicate aesthetic values and admirable naturalistic painting. Elizabeth Paxton in *The Milk Pitcher* selected the simplest of themes, built up her composition with a fine regard for symmetry as well as entire propriety, and handled her drawing and color so superbly as to give her utterly commonplace theme distinction and charm. In a word, she fulfilled perfectly the old concept of what good painting should be, and one is inclined to wonder what the secret thoughts of the obscurantists may be at beholding perfectly drawn and colored ceramics so true and so alive as to convey the plastic values of a sculptural work in the full round. If this sounds a trifle

enthusiastic, it must be remembered that Brook's *Intruder* walked away with the prize for the best painting in the exhibition.

In this same Gallery E with the still life is H. E. Schnakenberg's savage yet amusing idyl of a *Cat and Kittens*. Here is considerable sturdy imagination and good painting, harnessed to a sense of satire. How many of us play with death in the jungle of a little flowerbed!

Frederick A. Bosley, whose portraits have attracted considerable attention, has a fine interior, *The Open Window*, in which he experiments successfully and easily with sunlight and rich color. It is sound work, and the reproduction here does not adequately convey its values. Dines Carlsen's *Samovar* is also an excellent study, marred only by the scattered leaves that intrude a distracting note into a studio still life. The color, however, is well managed and not too heavy. Tarbell's *Little Edmund and His Pony* occupies the place of honor and lights up the central section of the wall pleasantly. Breckenridge's *Autumn*, however, is a mere kaleidoscope of color conveying nothing but disorder. As decoration it might do in a pinch, but it seems more the sort of thing the Paris Bon Marché has just thrown into the trash-wagon. T. H. Benton has carried his flair for the bizarre to its farthest point yet, in *Cotton Pickers*, an exaggerated and grotesque rendering of arthritis, from which even the hound-dog suffers.

The 148 sculptures are very uneven in value, but here, as opposed to the paintings, the exhibit distinctly has a focal point and an outstanding work. Dr. R. Tait McKenzie's *The Eight* is a striking, original and splendidly alive

(Continued on Page 185)

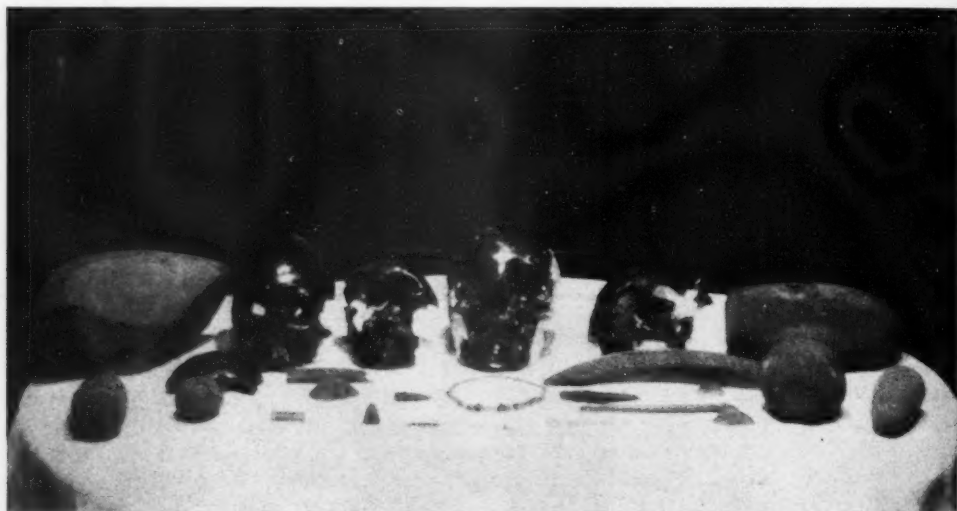


## EXCAVATIONS AT MISHOPSNOW

By BRUCE BRYAN

**M**ISHOPSNOW, once a fair-sized ancient California seaport in the days when a thriving commerce existed between the aborigines of the various coastal villages and the outlying Channel Islands, today presents a strange combination of the prehistoric

Carpinteria is the modern town's designation, originally given to it because of the very canoes which the primitive inhabitants made here, and the presence of the old habitation-site has been known for years. More or less digging for its relics and artifacts



THE SKULLS ARE IN PROCESS OF RESTORATION WITH PLASTER OF PARIS AND SHELLAC. ALSO SHOWING STONE MORTAR, GROOVED GRAVE MARKER, PESTLES, SINKERS, BEADS AND OTHER SMALL ARTIFACTS.

and the extremely modern. Where the olden village had its being in the days before Cabrillo sailed past its shores, swift aeroplanes now dart back and forth over the eroded kitchen middens, traveling in a few minutes distances that required days for the Indians to negotiate. Diesel-powered fishing craft and sleek gasoline-launches and yachts ply the sometimes rough waters that the natives dared in great sea-going canoes which excited the admiration of the Spanish geographers when they first saw them.

has been carried on for the past half-century. Today a modern automobile thoroughfare, the coast highway, cuts through its midst, and it is divided up into ranches and other subdivisions. Paralleling the highway is the Southern Pacific Railroad, while on the southern edge of the village, adjacent to the sandy beach itself, are large deposits of asphalt, which in themselves probably account for the original attraction of this spot for the Indians.

The location of the cemetery connected with the ancient village over-



## ART AND ARCHAEOLOGY

looks the ocean from a bluff averaging perhaps forty feet in height, while the water comes in to somewhat of a protected bay. Seepage-tar exudes from various spots here, and doubtless the natives had the preservative qualities

turning up numbers of skeletons and artifacts.

Work was temporarily halted, during which interval the public flocked to the scene armed with picks and shovels and wire screens. They proceeded to loot

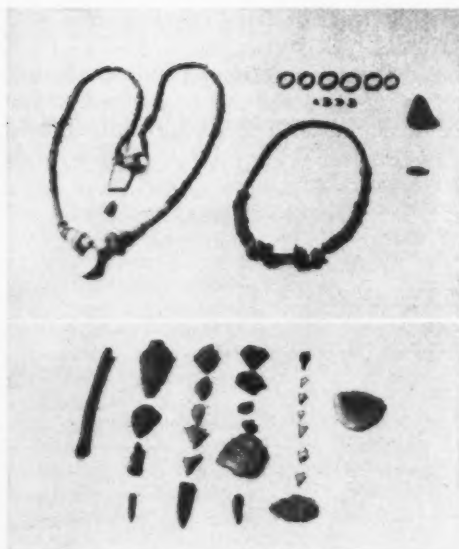


CROWD OF CURIOUS PEOPLE AND RELIC-HUNTERS AT THE SCENE OF THE GRAVE YARD DISCOVERED BY THE GEORGE F. GETTY OIL COMPANY'S STEAM SHOVEL.

of this substance in mind when they selected the site as a burial-ground. Its recent discovery, which occurred about the start of 1930, was rather dramatic. A steam-shovel, engaged in excavating a roadway down to the beach for one of the California oil companies, unsuspectingly tore through the middle of the forgotten burial-place,

the old cemetery, and even the school children of Carpinteria were excused from classes that they might join in the gala treasure-hunt. As a result, the damage done to the site from an historical and archaeological viewpoint was irreparable. Many fine artifacts and skulls were carried off, and it is impossible to guess just how much was

## ART AND ARCHAEOLOGY



(TOP) AT THE LEFT, AN INDIAN NECKLACE FROM SAN NICOLAS ISLAND AS COMPARED WITH INDIAN NECKLACE FROM CARPINTERIA AT RIGHT.

(LOWER) 1ST ROW: PART OF BONE FLUTE FROM CARPINTERIA.

2D ROW: ARTIFACTS FROM CARPINTERIA.

3D ROW: ARTIFACTS FROM SAN NICOLAS.

4TH ROW: FLINT CHIPS FROM ONE MILE EAST OF CARPINTERIA.

5TH ROW: ARTIFACTS FROM MIMBRES VALLEY, NEW MEXICO.

6TH ROW: ARROW OR SPEARHEAD FROM MONTANA.

lost in this manner. Eventually the roadway was completed, dividing the cemetery exactly in two.

The writer arrived on the scene the day after the discovery and saw a few of the remains that were carried away at that time. Among these were five or six perfectly preserved skulls, numerous beads, some arrowheads, and a section of a long, perfectly flaked obsidian knife. Although I was unable to do much at the moment without tools, I found a long spike on the floor of an oil derrick and with this dug out the much decomposed skeleton of what seemed to be a woman or a young man. From about the neck vertebrae of this

skeleton I salvaged most of the beads of what was once a shell necklace, and in addition picked out of the earth a few of the worked centers of the giant keyhole-limpet, a favorite shell ornament of the aborigines.

In Los Angeles I obtained from the owner of the property on which the burial ground is located an exclusive permit to excavate, but since I was unable at the time to carry on investigations except over week-ends, there were days when the site was left unguarded and of which the relic-seekers took full advantage. The first few days were, therefore, necessarily a race against time, and it became a question of seeing who could get the most out of the ground in the shortest time, or before the other fellow got it. But as soon as the itinerant looters had worked past the soft earth turned up by the steam-shovel, and the going became correspondingly harder, their enthusiasm waned and they abandoned their efforts.

Before they had quite exhausted their eagerness, however, the trophy-hunters had uncovered a considerable quantity of invaluable material. A small bowl of sandstone was found buried with an Indian skeleton by a young boy. This was a very unusual relic due to the fact that the bowl, which had a rim diameter of perhaps an inch, enclosed a rounded stone of a diameter actually



SOAPSTONE IMAGE OF SHARK FROM ARTIST'S MOUND, SAN NICOLAS ISLAND.

## ART AND ARCHAEOLOGY

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larger. Hundreds of beads made of olivella shell, keyhole-limpet, bird-bone and steatite, were found, including

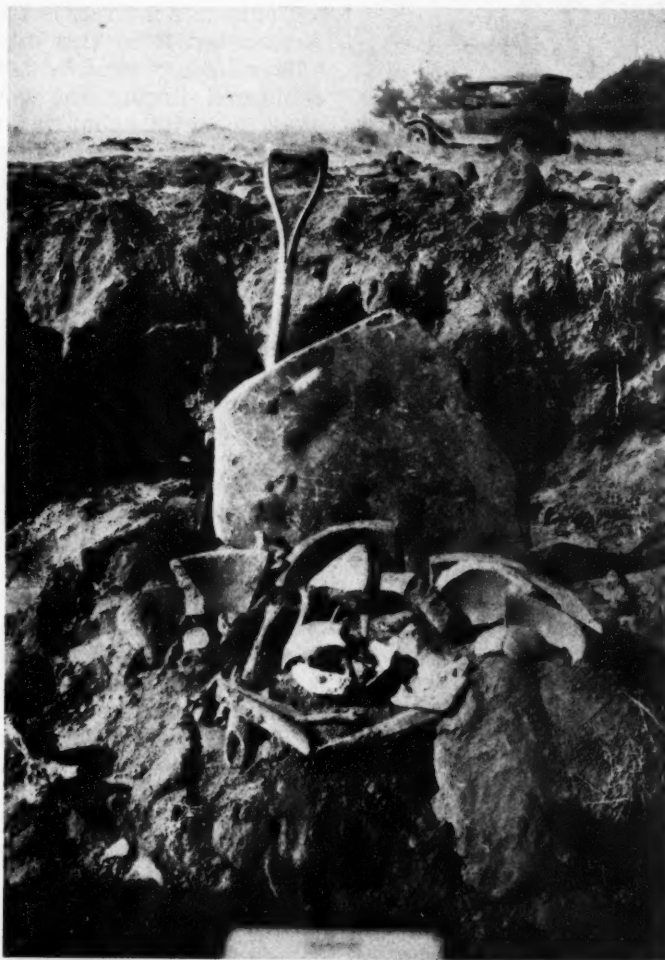
a small cylindrical bead of carved soapstone. A porpoise image, an inlaid shell pendant, the inlay being precisely set into asphaltum, a complete steatite dish, along stone pendant, fragments of stone mortars, burial-slabs, cooking-stones, arrow-heads, and even lumps of red ochre used for paint, and chunks of asphaltum, were

dug out and borne away. Among the unknown number of skeletal remains unearthed, many of which showed gruesome evidences of violent ends, were

the remains of a mother with her child cradled in her arm, and a skull in the forehead of which a stone arrowhead

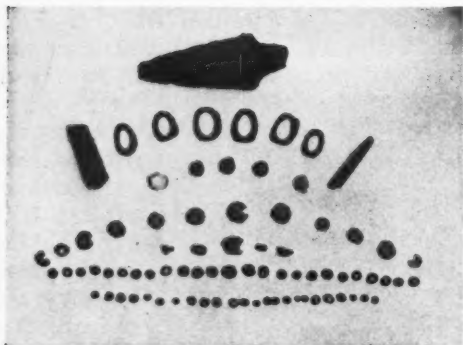
was imbedded, found by the owner of the property and tossed away as of no consequence. The east side of the newly cut roadway, near the start of this cut on the north, was selected by the writer as the first place to excavate. Trenches were driven into the earth, from the wall of the roadway itself, at a depth of about three feet.

It was at this depth that a hard-caked asphalt was encountered, and as frequent test pits demonstrated, there was nothing to be found under this pitch layer. On the



TYPICAL MISHOPSNOW INDIAN GRAVE, SHOWING ITS SHALLOWNESS. THE GREAT STONE SLAB USED AS A MONUMENT IS ALWAYS FOUND BURIED BELOW THE SURFACE ABOVE THE GRAVE.

## ART AND ARCHAEOLOGY



SHOWING FLINT SPEARHEAD TAKEN FROM THE SKULL OF A SLAIN NATIVE, PORTIONS OF A THREE-EDGE STONE DRILL, LIMPET ORNAMENTS, FRAGMENTS OF A BONE AWL, AND VARIOUS EXAMPLES OF SHELL BEADS.

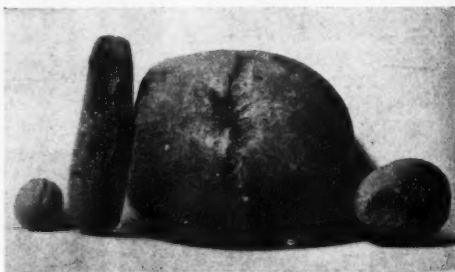
first day, assisted by Mr. Richard Fenton, of Los Angeles, I unearthed a grave containing two burials, both of which were lying on the left side in a flexed position, one skeleton interred so close to the other that it seemed to be looking over the latter's shoulder. The skull of the aborigine behind was unusually apelike in appearance, the jaw being long and particularly prognathous. Driven in under the base of the skull, just at the jointure of the neck, was a large flint spearhead measuring some three inches in length, and broken off at the tip, obviously by the impact.

The skeletons of these burials were much too decomposed to salvage, falling apart when touched, but the skulls were brought out, wired temporarily, and packed for transportation. Quite a few shell beads were sifted out of this grave, together with some of the red ochre paint-base used by the natives. A fragment of a bone awl and a portion of a three-edged stone drill were taken from the grave, along with numerous fragments of "killed" stone mortars. A few feet away another burial was uncovered, between the ribs of which

was a small, broken-hafted arrowhead. The position of this head might have indicated one of two things: either the Indian was slain by it, or it was buried with him as a mortuary artifact. Beads were sifted from this interment, too.

Hundreds of jumbled bones were encountered during the course of the work, suggesting that the burial-ground had been excavated before. This, of course, may be attributed to the efforts of the people who swarmed over the site, or to a recognized aboriginal custom of opening old graves for the purpose of burying new bodies. Just as the sun went down over the bluff another grave was found, so the headlights of the car were brought to bear upon it. The skeletal remains of this burial were also too far gone to save, but inverted in the earth some inches above the skull was the bottom of a heavy stone mortar, having a diameter of about seven inches. After the finding of this flat-bottomed utensil, the party returned to Los Angeles.

On the next trip I was assisted by Mr. Arthur R. Sanger, who had worked with me previously on San Nicolas Island for the Los Angeles Museum, and by Mr. Walton Purdom, of Los Angeles. The former trenches were extended both longitudinally and later-



GROOVED STONE SINKER; STONE PESTLE; GROOVED STONE GRAVE MARKER; STONE HAMMER WITH CONCAVITY AT END.



## ART AND ARCHAEOLOGY

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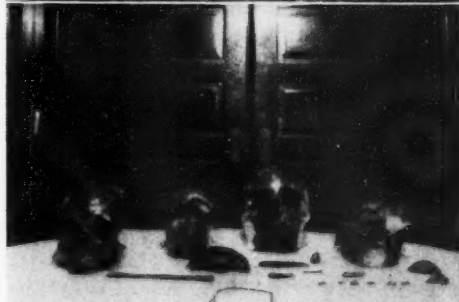
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ally with very satisfying results. In order to have as many separate operations going at one time as was possible, each of us drove independent trenches rather close together. Human bones were encountered in great profusion, but no particular orientation of these burials was to be noted. They lay either on the face, side, or back, but in each case there was evidence of either a partial or fully flexed position.

Grave-slabs and markers of stone were turned up in some quantities, though many graves were quite unmarked and as often as not contained no artifacts whatever. Others had a crude pavement of rounded beach-stones laid over the skeleton, or merely a large flat slab that possibly had been shaped somewhat by primitive handicraft. Occasionally the pavement of rounded stones would extend over two or three burials. The writer found over the skull of one burial what at first appeared to be an inverted mortar; when removed it turned out to be a large rounded grave-marker, having a chipped or incised line across its width.

Among the artifacts turned up by Mr. Purdom in his trenching was a small steatite object, conical in shape, and pierced as if for a bead or pendant. The diameter at the top was less than half that at the base. The entire piece measures about half an inch in height, with a base diameter of approximately the same. In addition, his operations resulted in the finding of a small stone "sinker", a stone pestle of about seven inches in length, and half a dozen small shell beads.

Mr. Sanger's trench seemed to develop more skeletal material than artifacts. However, in one grave he found a worked fragment of human thigh-bone, apparently the remains of an



- (1) GENERAL VIEW OF INDIAN BURIAL GROUND.
- (2) ANOTHER VIEW OF BURIAL SITE.
- (3) SKULLS EXCAVATED AT CARPINTERIA.
- (4) SKULLS IN PROCESS OF RESTORATION.



## ART AND ARCHAEOLOGY

aboriginal flute, or whistle. This relic was coated with asphaltum and showed evidences of the shell-pearl inlay that is found on similar artifacts on both Catalina and San Nicolas islands. From this grave also came a few shell beads, and two or three skeletons, badly decayed except for the skulls. One of the skulls is particularly noteworthy. When brought to light it seemed peculiarly lopsided and battered. Close examination revealed that while there were no fresh cracks, it nevertheless possessed an elongated and crushed appearance. A long sliver of sharpened bone, obviously a weapon, was imbedded in the right eyesocket.

Here undoubtedly was the weapon by which this Indian had met at least part of his death. I say part of his death because it is not likely that a sliver in the eye would kill outright unless it penetrated far enough to tap the brain behind. Possibly this did happen. But when the skull was later turned in to the Los Angeles Museum by Mr. Sanger, it was remarked that the elongation and battered shape suggested the native had met his death through suffering a crushing blow from some heavy object such as a stone. Thus it seems likely that this unfortunate brave was stabbed in the eye in a battle, and that his enemy, either vindictively or to make sure that he was dead when he fell, brought down a large rock upon the side of his head, smashing the skull into the strangely warped shape in which it was found today!

My excavations, lying about midway between those of Mr. Sanger and Mr. Purdom, brought to light a very interesting state of affairs and some very satisfactory artifacts. The burials here, following along the line of my previous

trenching, seemed to be quite jumbled together. None of the skeletal remains were salvageable, but several minor artifacts were found in each grave. Among these were beads, bits of red ochre, lumps of asphaltum, fragments of bone awls, a few limpets, mortar-fragments with both grooved and rounded rims, numerous rounded cooking-stones, and a small two-holed bead of abalone-pearl. Farther along this trench I encountered a hollow bit of



SHOWING SHALLOWNESS OF THE INDIAN GRAVES AT CARPINTERIA. MR. BRYAN BENDING FORWARD AT LEFT.

bone, evidently part of a pelican's wing, that had been broken off short. The break, which was an old one, was directly across the center of what had been the stop of either a flute or whistle. Very probably this artifact was a flute in its original form, because of its length, the recovered fragment measuring over six inches.

Driving a small trench-spade into the earth toward the end of the excavation, I suddenly brought up a piece of soapstone. At first I could not make out what it was intended to represent.

## ART AND ARCHAEOLOGY



THE FISHHOOK ON THE LEFT IS CARVED FROM SOAPSTONE, AND IS SO FAR AS IS KNOWN THE ONLY STONE FISHHOOK EVER FOUND IN CALIFORNIA. THE HOOK ON THE RIGHT IS CARVED FROM ABALONE SHELL AND IS TYPICAL OF THE CHANNEL ISLAND CULTURES.

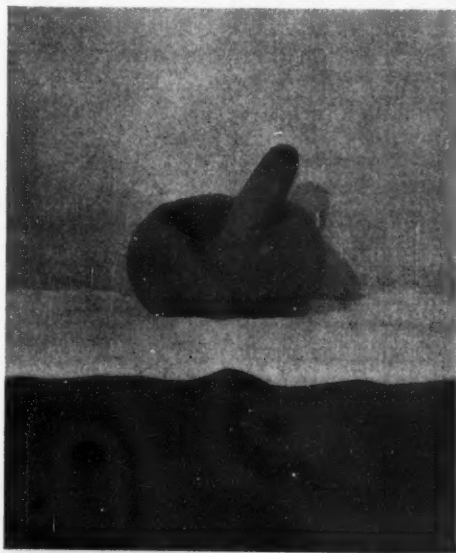
It had a pointed end above which were one or two notches, and thus resembled in some ways a small harpoon. The fragment, which I had myself broken off with the edge of my spade, was only about an inch long, but I set to sifting every bit of earth thereabout. After more than an hour of intensive sifting, in which I was aided by some of the boys who had come over from the village, I finally located the other piece, a small curved bit of the same material.

The two fragments matched perfectly, forming a small soapstone fishhook, the only one of its kind I have ever seen. It is a very fragile affair and the wonder is how it ever could have hooked any fish larger than a minnow. The edge of the curved part is worn down until it is very thin, but it is a complete hook. The notches were merely to hold the line, and the sharpened end was the end of the haft. So far as I have been able to ascertain this is the only example of a stone fishhook that has ever been found in the California cultures, though numerous styles have been fashioned from both bone and shell. Strangely enough, be-

fore the day was done I sifted out the fragment of another, practically identical in size and shape.

Aside from the few arrow- and spearheads occasionally found in one grave or another, and reported to have been picked from the surface of the site in past years, there is a remarkable dearth of weapons of warfare in the remains of the Mishopsnow Indians. In the trenches we drove east of the roadway a stone hammer, or maul, was found. It is spherical in shape, of a size to fit the hand, and has a slightly concave surface at one axis, but whether it was designed to pound human heads or other things is open to conjecture.

One very rainy day we raced the clouds all the way up the coast from Los Angeles to Carpinteria, some eighty miles distant, only to find it raining there. We half-heartedly extended the trenches a few feet, but the only thing of note that made its appearance was a



MORTAR AND PESTLE OF STONE TAKEN FROM BURIAL GROUND OF MISHOPSNOW.

## ART AND ARCHAEOLOGY

burial resting apparently on its back, the face of the skull staring directly up. The skeleton was too much decayed to reclaim, and most of the lower part of the skull was eaten away. The only relic found was a small shell bead lying on the frontal bone just between the eyes. The skull was brought in and subsequently restored with plaster of Paris.

Realizing the futility of attempting to trench the entire cemetery in week-end trips, Mr. Sanger and myself sank a number of test pits at strategic points in an effort to determine the limits of the burial ground. Beyond a fill that might be termed a kitchen midden, nothing was found that would indicate any extension of the cemetery as far as the east and south edges of the bluff. Increasing downpours prevented our testing the western side of the cut. Coming alone to the site some months later, I turned my attention to the west side, selecting a spot a yard or two south of where I had dug out the first skeleton and its accompanying necklace. Here I put in a trench from a distance of ten yards up to the roadway itself, finding little more than a decayed burial or two, numbers of shell beads, fragmentary pestles, and a small sandstone mortar, approximately six inches in diameter, which had been "killed".

My last trip to Mishopsnow was more in the nature of a pleasure excursion, and consequently little was accomplished in the way of excavating. Nevertheless, a small trench was driven to the usual depth parallel to the previous one, but not extending more than about ten feet. With almost the third shovelful of earth a small steatite cup-bowl was thrown out, broken by the edge of the spade. The chipped piece

was retrieved and the two parts fitted together with perfection, though the bowl itself is a very crude one. Further sifting resulted in four or five more small beads, and several sacks of excavated grave dirt were piled into the back of the car to be sifted at leisure. The salvaged skulls were restored with plaster and shellac so that fairly accurate anthropometrical measurements might be taken. A few were deposited in the Los Angeles Museum by Mr. Sanger; the rest I presented to Mr. Harold S. Gladwin, director of The Medallion in Arizona.

Reconnaissance of the village site of Mishopsnow, across the railroad tracks and through the fruit groves of the Catlin ranch, onto the flying field with airplanes taking off over our heads, and east to the Higgins property, made it apparent that here was once a very large habitation. Part of the plowed land just south and west of the aviation field still revealed itself as a veritable shell-mound, with shell trinkets lying about on the surface. No traces of wood that might once have been part of the great sea-going canoes mentioned by the Spaniards have been discovered. The material found is of the usual coast cultures type, but as a rule is much cruder than the run of similar remains on the outlying Channel Islands. Trade between these points, however, must have been easy and inevitable.

From the data at hand and the extent of both the looting and excavation of the Carpinteria grave-site attached to ancient Mishopsnow, it is obvious that the former inhabitants were quite poor as Indians go. It might even be said they were poverty-stricken, from the small accumulation of remains so far made. More intensive excavation

## ART AND ARCHAEOLOGY

might reveal otherwise, but it is not likely. We do not yet know the actual extent to the cardinal points of this prehistoric cemetery, and no remains have been found that suggest intercourse with the white man, though the village was flourishing when Cabrillo passed on his way up to Santa Barbara. Just how long Mishopsnow lasted as an inhabited Indian village after the coming of the *conquistadores* is not known.

There is considerable work yet to be done in completely learning the story

of Mishopsnow, but it does not seem likely permission will ever be obtained for intensive research in that part of the village that is now a large fruit orchard. Modern agriculture has torn down the monuments of the past and it will not be long before there is no single trace left of the ancient village that was one of California's first great seaports, and the name of Mishopsnow will be even less than the faint whisper it is today.

### THE PENNSYLVANIA ACADEMY'S 126th ANNUAL

(Concluded from Page 175)

piece of plastic imagination. Eight heroically muscled athletes stand in various positions holding at arms' length above them their canoe, which has the head of a barracuda for its prow, and a deliberately fanciful, highly decorative fish-tail for its upturned stern. Dr. McKenzie has done good work before but this skilful piece is both delicate and spirited in spite of its great length. The sculptor has successfully avoided any of the dangers of monotony or the commonplace, and his realism is admirably tempered. Stirling Calder has a cunning *Nude Portrait*, Massy Rhind's *On the Lookout* is highly decorative, Weinman's *Sphinx of Power* has both dignity and mystery besides its sculptural values, and Hafner's *Grief* is a pleasing variant of the expressions usually given to this emotion. The others are not quite the equals of these, though Manship has a charming baby, *Sarah Jane*, lying placidly on her back, and Gaetano Cecere a conventionalized decoration in *Eros and the Stag*.

It is, however, the paintings to which one returns as a whole. Since visiting the exhibition and writing the foregoing

notes, I have read Paul Hermant's review of a French exhibition in *Figaro Illustré*, and can do no better than render in English a few lines from this able French critic:

"If we are rejoiced to witness the disappearance from the Salon of those insensate lucubrations which have tried so hard to form a school, we nevertheless deplore the lack, among the real artists exhibiting, of anything like a surge toward an ideal more elevated, one inspiring to works more complete and more moving. The supreme quality of art is to be expressive; and this expression has for its aim to make us feel not that which falls within the perception of our senses, but on the contrary, that which is invisible or impalpable: the emotion developed by a landscape, the soul of the sitter for a portrait, the ideal beauty of a nude, etc. Only, to express this, it is essential that the artist should have at his disposition all varieties of means, rare privilege, and, above all, that indefinable language which has made, makes and always will make, the Great Masters."



## NOTES AND COMMENTS

### THE PLINY RELICS LOCATED

Readers of *ART AND ARCHAEOLOGY* will recall the article "That Amphora and the Death of Pliny the Elder", by Frances L. Ferrero, published in this magazine in February, 1930 (Vol. XXIX, No. 2, P. 51 seqq.). Subsequent to its publication the editor made personal inquiries in Torre Annunziata, Italy, for the brothers Matrone and the relics of Pliny, but without results. Signora Ferrero, however, by persistent efforts and correspondence, has at last located both the gentlemen and the relics concerned, as witness the following letters, the important parts of which are freely trans-

dating from Vespasian and Nero. I still have the statue of the hermaphrodite Venus, vases in bronze both plain and ornamented, and other amphorae and lamps."

The second letter, answering further inquiries by Signora Ferrero, is dated November 26, 1930, also in Boscotrecase. After referring to the house of Rectina, which has been covered up again after its discovery because it was difficult to ensure its preservation, the writer adds: "and all the frescoes existing on the walls were sold in France." He then gives a complete list of the Pliny relics still treasured in his private museum, the more important items of which have already been



Photo by Keystone View Co.

MANY CURIOUS ANCIENT OBJECTS WERE RECENTLY FOUND BY AN ITALIAN GIRL OF LEPRIGNANO, WHOSE REPORT LED IMMEDIATELY TO EXCAVATIONS FROM WHICH THE SKELETAL MATERIAL AND POTTERY SHOWN ABOVE WERE TAKEN. THE MODERN VILLAGE APPARENTLY COVERS AT LEAST A PART OF ANCIENT CAPENA. TWO TOMBS AND A STREET DATING BACK TO ETRUSCAN TIMES WERE BROUGHT TO LIGHT. SCIENTIFIC DETAILS OF THE FINDS HAVE NOT YET BEEN MADE PUBLIC.

lated from the Italian of their author, Signor Alfredo Aurelio Matrone. The first letter is dated at Boscotrecase (on the lower slopes of Vesuvius), August 2, 1930. It reads in part:

"My uncle, the Engineer Gennaro Matrone, as you already know, died Jan. 4, 1927, at Boscotrecase, and left me all his antiquities, among which are many small objects of clay, bronze, silver and gold, including the skull of Pliny the Elder, his Roman admiral's sword, the gold ring with the two serpent-heads, gold chain with clasp the Admiral used to fasten his toga, other bracelets and rings of gold, a considerable number of bronze coins (some unrecognizable), other coins in silver and some of gold

mentioned, and adds that he has some loaves of incinerated bread taken from an oven, and many pieces of charred wood from the architraves of houses. Signor Matrone's signed statement seems definitely to establish the whereabouts of the great Roman admiral's skull ("which was found in the most perfect condition") and his personal belongings, which should go far toward establishing the historical accuracy of the belief that the distinguished remains were really those of Pliny. *ART AND ARCHAEOLOGY* is greatly indebted to Signora Ferrero for the privilege of examining and here publishing the substance of Signor Matrone's two valuable communications.



## ART AND ARCHAEOLOGY

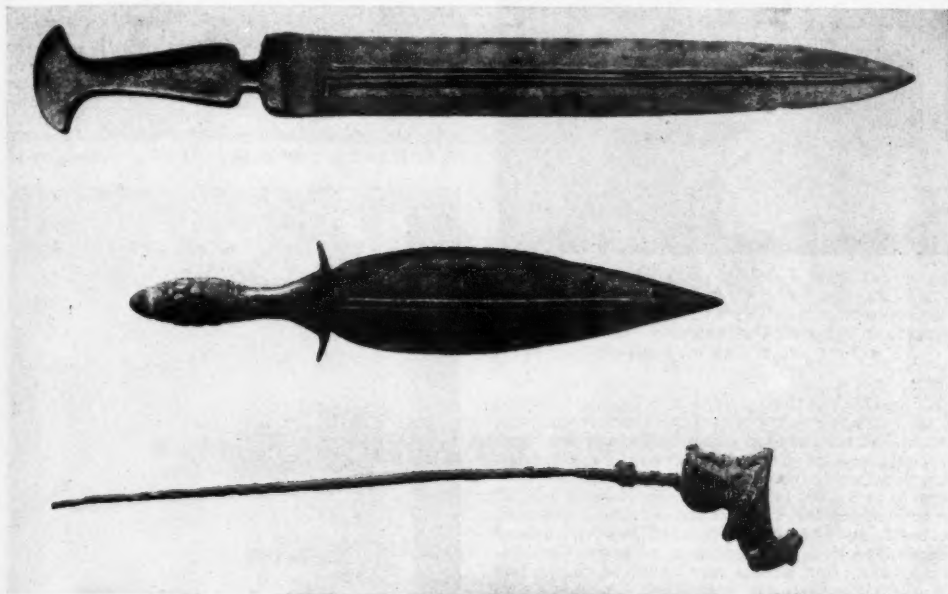
### THE LURISTAN BRONZES

The remarkable Luristan bronzes recently brought to light in the mountainous region of Western Persia near Baghdad will undoubtedly make up one of the challenging displays in the Persian Exhibition which opened in London last January. Fifty-eight examples of this almost unknown art of Luristan, which came to the attention of the modern world for the first time last year, formed the main body of the exhibit, and were loaned by the Museum of Fine Arts, Boston, which acquired them, with thirty-three additional specimens during the past summer. Further investigation of them may throw valuable light on the origin, nature, and movement of early civilizations in Western Asia. The Luristan finds to date consist largely of grave furnishings—objects of

### OUR BERLIN LETTER

Berlin, February 1.

The most important art event in January was the opening of the "Exhibition of Works of Living Japanese Painters" in the house of the Prussian Academy of Fine Arts, arranged by the Association of Eastern-Asia Art in Berlin in connection with the Prussian Academy, the Imperial Japanese Academy of Arts and the Japanese-German Institute of Culture, both in Tokyo. It is not the first time that modern Japanese painting has been seen in Berlin, for in the autumn of 1930 the Secession showed an exhibition of modern Chinese and Japanese painting which will be transferred to Washington at the end of this year. This former exhibit contained only small pictures and wood-cuts. The ex-



SCYTHO-PERSIAN BRONZES. 200 B. C. FROM THE MUSEUM OF FINE ARTS, BOSTON.

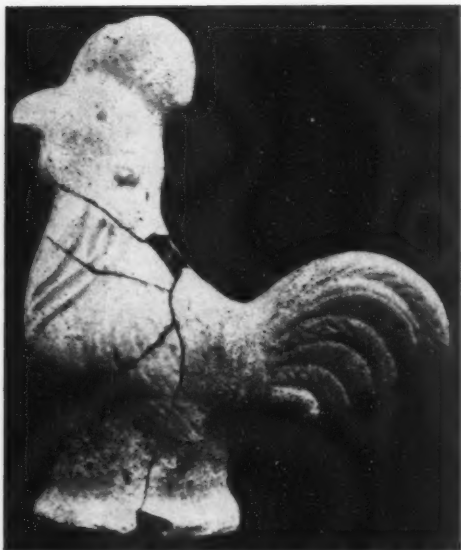
personal adornment, tools, household utensils, weapons, chariot fittings, and horse trappings. They have come to light with "dramatic suddenness", not as the result of any organized archaeological expedition but as accidental discoveries by local tribesmen. The province of Luristan is peopled by the Lurs, the most unruly of all the mountaineers of Persia. Their hostility to strangers has long delayed the discovery by outsiders of these objects which are fairly easy of access in the widely scattered ruins of ancient towns and cemeteries.

### COMMENT ON THE SPECIAL GERMAN NUMBER

A subscriber of ART AND ARCHAEOLOGY writes: "The German issue of ART AND ARCHAEOLOGY arrived this morning. It is indeed the high water mark of magazine achievement. Paper, type, illustrations and text are superb. No number of ART AND ARCHAEOLOGY was ever so excellent."

tensive show in the Academy contains great pictures especially of painters who are highly influenced by European art. It is not possible to give here the history of modern Japanese painting, as there are many schools existing, and space forbids. Nearly all the pictures of the exhibition are no longer rolls—neither *kakemonos* nor *emakimonos*—but are framed by two frames, the inner one of stuff (in general ornamented Japanese silk), the other of wood. The forms are quadrants, or nearly quadratric rectangles. Materials mostly used are silk and paper. Linen is used only for folding-screens. The important change of technic was caused by European oil painting, which in the XIXth century came to Japan. It was gladly accepted by the Japanese artists as European customs more and more captured the Japanese kind of living. Today European culture has almost extinguished the old customs and this process is—last but not least—expressed in art by adopting European methods of painting.

## ART AND ARCHAEOLOGY



THE TERRA COTTA FIGURE OF A COCK WHICH WAS AMONG THE OBJECTS FOUND IN A GROUP OF ROMAN AND BYZANTINE GRAVES OF ABOUT THE VITH CENTURY, A.D., UNEARTHED BY THE UNIVERSITY OF PENNSYLVANIA EXPEDITION AT BEISAN, PALESTINE.

We hear that all these pictures were expressly painted for the exhibition by the best-known painters who combine the old traditions with new feeling and the intensive influences of European painting. Two groups may therefore be noted: the one which to our eyes seems to be the old Japanese painting changed only by the new technic, the other one approximating European methods. Its European landscapes, however, appear somewhat exotic in coloring or form. The most striking change was after all the acceptance of perspective which is today rigorously insisted on. The first group has in many cases all the charm we loved in old Japanese paintings, the single branches of flowering trees, all the flowers and animals. The pictures in the second group seem from far to be European, but when examined closely the trees, especially foliage, mountains, grass are seen to have been treated in Japanese manner, though the type of landscape has changed to quite a natural one. This connection of traditional anaturalistic moments with perspective and European influence does not always produce a lucky effect.

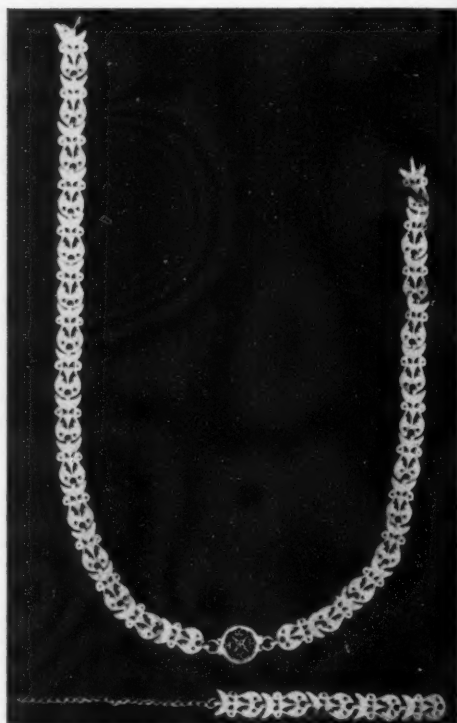
A charming exhibition has been shown by the Berlin porcelain-manufactory in its house in the Tiergarten. The factory has operated since its foundation in 1751 without interruption. Some time ago a new director, Günther von Pechmann, was appointed and this exhibition shows above all new ideas in services, vases, lamps and figures. Most interesting of course are the modern forms and patterns, all simple and with ornamentation sparingly used. One of the best is the fish-service by the Munich sculptress Ruth Schaumann. Each plate and dish bears in the middle a red medallion

built up of fishes and mermaids in varying forms. Interesting also are the new lamps, some made of thin porcelain tubes and others in the form of vases standing on the pallet. We furthermore mention the medals by Ludwig Gies of Berlin, made in a quite new technic in the manner of a cameo.

DORA LANDAU.

As announced widely by the daily press in December, sensational new finds of silver plate and jewelry have recently been made in Pompeii, one dispatch estimating the dollar-value of the finds as well up in the hundreds of thousands. ART AND ARCHAEOLOGY has written Professor Amadeo Maiuri, Director of the Naples Museum and in charge of the excavations at Pompeii, for accurate data and for a set of photographs. It is hoped these may arrive in time for publication in April or May.

The Associated Press reported February 6 that the Alaska Bureau of Education vouches for the discovery by two miners working on Henry Creek, 90 miles inland from Nome, of two stone anchors, weighing about 200 pounds each, and carved with ideographs apparently resembling Chinese characters. The find suggests possible Mongolian settlements or explorations in ancient times.



A VALUABLE GOLD NECKLACE OF EXCELLENT WORKMANSHIP FOUND IN A BUILDING BELONGING TO THE BYZANTINE PERIOD. THE UNIVERSITY OF PENNSYLVANIA EXPEDITION AT BEISAN.

## BOOK CRITIQUES

*Romanesque France.* By Violet R. Markham. Pp. 487; appendices and index. E. P. Dutton & Co., New York. 1930. \$7.

*The Gothic North.* By Sacheverell Sitwell. Pp. 450; segregated notes and index. Houghton, Mifflin Company, Boston. 1929. \$5.

These two books make a meaty sandwich and can be read together. Each gains very much from the other. The Sitwell book is a study of medieval life, art and thought, and the Markham book is an historical presentation of Romanesque architecture and sculpture in France. They cover an age, regardless of the centuries across which it spraddles, that lovers of the medieval, do not want too precisely defined. The Sitwell book is a *tour de force* of monumental essays. It begins abruptly in the first person and gives Mr. Sitwell's reasons for writing it. He can't always be writing poetry, and he sets an example all other poets should follow for the relief of their admirers. Between poetic spasms, his mind must be occupied, and this present occupation gave the poet also relief for several years. He takes himself as a point in time and history, and in order to have some one to talk to, to inform in his very skilful way, and instruct graciously, wittily and exhaustively, he creates two "little people" and the three of them have a grand time sight-seeing in the flesh, and penetrating with the author's trained and gifted eye and mind, the life, art and thought of the Middle Ages. The book is fresh and living. It is novel, and almost gay. It is whimsical, if such a poet-scholar doesn't mind my saying so. It is bound by no ties to a theme, even the Gothic. It rambles everywhere, but always comes back to that worshipful age. The contrasts, the lessons and the heroic achievement of that age of the spirit and of faith permeate it. The decorative use of extraneous matters is merely the poet's treatment of his theme. Occasionally there are pages of this decorative treatment that are so poetic in effect, that the words themselves fly away from the meaning and you read on and on, without wondering even what it's all about. It is not preparatory reading for an understanding of the Gothic. It is rather a post-graduate course in the refreshment of one's own ideas and already well-informed appreciation of this

great age. It is a gay book for students, and what a gift in prose from a poet!

The Markham book, also, has personality in a very high and very delightful degree. It is a thorough study of that one century in France that produced Vézelay and Moissac, and, not satisfied with perfection, went on with the turn of the century and paved the way for Chartres.

It is an orderly book, whose form keeps the subject well in hand and well subordinated to an exact presentation, yet the author's personality and enthusiasm illuminate it throughout, and carry the reader easily and painlessly through the necessary historical intricacies into an appreciation, when all is read and done, that will make the Romanesque more than rounded arches, and the century that perfected the style more than a transition to the better known and better advertised Gothic.

JOHN P. DARNALL.

*Eiffel.* By Jean Prévost. Pp. 64; 60 plates in heliogravure. Les Editions Rieder, 7, Place Saint-Sulpice, Paris. 1929. Paper covers, 16.50 fcs. Cloth, 20 fcs.

One's initial surprise at seeing Gustave Eiffel included in Rieder's series of *Maîtres de l'art moderne* is effectively dispelled by M. Jean Prévost, who, in this brief monograph, gives ample evidence to convince the reader that the engineer of the Eiffel Tower and of many noteworthy viaducts and bridges contributed in large part toward the development of modern architectural and structural art. Born at Dijon in 1832, he received his diploma in engineering at the École Centrale in 1855, just when mechanical science was opening to constructional engineers the enormous possibilities of steel and iron building. The traditional opposition of the Beaux-Arts to the incursion of utilitarian reforms in building-design, and the prevailing reverence for traditional methods and styles fostered by Viollet-le-Duc, gave the student of modern scientific methods scant encouragement in the middle of the XIXth century. The program of energetic study undertaken by the young Eiffel and the circumstances whereby he was able to win commissions gradually achieved a hearing for him. Span-bridges and viaducts were his first claims to respect, and his practice soon

## ART AND ARCHAEOLOGY

included large modern buildings, but it was not until he undertook the commission for his famous tower in 1885 that his name became world-famous through the heated controversy of long duration brought about by the vigorous antagonism of the French toward such a soaring defacement of their city. The opposition of politicians, condemnations signed by eminent citizens, artists, and writers, and general hostility failed to prevent the erection of the renowned and tapering spire. Few today would grant that it is a masterpiece of beauty, yet so inextricably has it become associated with the Parisian skyline and so characteristic a contrast does it present between the classical and modern aspects of the city, that it has won a universal affection; and when, a year or more ago, there was a renewal of the old proposal to raze the tower not only because of its obsolete ceremonial character but also because of its corroding rivets, a clamor of protest rose almost as noisy as that of thirty years ago. It stands as a pioneer monument to the ideals of the modern engineer.

Eiffel was among the first to realize the decorative qualities of steel and iron construction and to use these materials on their own merits as elements of architectural design. His work forecast the widespread developments of modern city-building. M. Prévost pays tribute not only to his courage as a pioneer and to his elaborate industry in research, but also to his foresight in sponsoring early aeronautics and the Panama Canal project. The plates give in much detail Eiffel's bridges in France, Portugal, and Russia, the Tower at many stages of its construction, the station at Pesth, and other projects.

MORTON DAUWEN ZABEL.

*Diccionario Motul-Maya-Español, compiled and edited by Juan Martínez Hernández, from the original materials ascribed to Fathers Antonio de Ciudad Real and Juan Coronel. Large quarto. Pp. 1000. Paper. \$8.*

Some weeks ago ART AND ARCHAEOLOGY was notified by Mr. T. A. Willard, the retired business man of Beverly Hills, Cal., and a noted enthusiast in the Maya field, that at last the long labor of Don Juan Martínez Hernández in compiling the eagerly awaited Motul dictionary was over. The communication was referred to Professor Marshall H. Saville, of the Heye Foundation, and his reply is in part

as follows: "The publication of the Motul dictionary, even if printed in Yucatán without expert proof-reading, is an event of importance to the student of the Mayas. Mr. Hernández is perhaps the most competent student in Yucatán to have supervised its publication."

A report of the publication in the *Diario de Yucatán* gives some interesting details of the painful years of unrewarded toil which went into the book. Even when the literary work was complete, had it not been for Mr. Willard's practical interest, it could not have been published. The American paid all the costs out of his own pocket, the *Diario* had special Maya characters made for its linotype machines, doing all the composition at cost, and at last the work appeared. It may be ordered direct from Señor Martínez Hernández, whose address is Calle 25, No. 500, Itzimna, Mérida, Yucatán, Mexico. In a recent letter Mr. Willard assures ART AND ARCHAEOLOGY that the proceeds of the sale of the dictionary will be used entirely to finance another "much-wanted publication from the Maya language".

*The Archaeology of Middlesex and London. By C. E. Vulliamy. Pp. xx, 308. 41 illustrations, 11 plates, and folding plan of Roman London. Methuen & Co., Ltd., London, 1930. (The County Archaeologies.) 10s. 6d.*

This is the first volume of a series under the general editorship of T. D. Kendrick, M. A., of the British Museum, whose object is in each volume to "present in handy form a concise and adequately illustrated description in chronological order, of the antiquities of a single county", down to the Norman Conquest. Mr. Vulliamy, who has already published works on burial customs and British prehistory, has performed this work for an area which contains "more that is of interest, and in some respects a greater variety and abundance of architectural material, than any other district of equivalent size in the whole of Britain". Such a work being much in the nature of a catalog, cannot be made "readable" in the usual sense, but Mr. Vulliamy's consideration for the non-specialist and his concise and careful explanations of technicalities make the book at least usable for the general reader, without detracting from its value for the student.

An introductory chapter on topography and geology indicates the changes which have brought soil and surface to their present rela-



## ART AND ARCHAEOLOGY

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tions, and impresses upon the reader the signifi-  
cance of the exact position and surroundings of  
each find (a factor which many passages indicate  
has been neglected in the past, with un-  
fortunate results). This is followed by two  
chapters on the Old Stone (Palaeolithic) Age  
and one on the New; a chapter on the Beaker  
Folk and the Bronze Age covers the opening of  
communications with the continent; and in the  
Early Iron Age, British and continental an-  
tiquities can be correlated. The chapters on  
Roman London, fully appreciative of the "In-  
ventory" of the Royal Commission on His-  
torical Monuments, and on Roman Antiquities  
in Middlesex, cover what to many will be the  
most interesting part of London's archaeology,  
and the author's careful conservatism helps  
the reader to set bounds to his imagination.  
The succeeding chapters on the Early Saxon  
Period and on Viking and Saxon collect the  
slight archaeological evidence for the lost  
period of London's history, and its re-emer-  
gence as a commercial center. Antiquities of  
uncertain date are grouped together in a final  
chapter.

The "apparatus" of the book is excellent.  
The illustrations are numerous and well con-  
nected with the text, while the plan of Roman  
London gives the ancient city in terms of the  
modern, making available any local knowledge  
the reader may have. A valuable feature for  
the student or the general reader with spe-  
cial interests is the Archaeological Gazetteer,  
which lists the various finds under their local-  
ities, and adds references to the books and  
periodicals where authoritative information can  
be found. A useful bibliographical note is  
supplemented by annotated suggestions for  
further reading appended to each chapter. An  
appendix gives a convenient list of collections  
and their best features.

One might note a few slight errors: "polygon"  
for "polyhedron" on p. 193; the quotation from  
G. M. Trevelyan on p. 225 does not fully ex-  
press Professor Trevelyan's opinion of the  
Saxons; and Olaf Tryggvason was hardly an  
"ex-king" of Norway when he attacked London  
(p. 244), as he did not assert his claim nor make  
it good for some time afterward.

GEO. M. CHURCHILL.

*The Roman Legions.* By H. M. D. Parker.  
Pp. 290. 3 Appendices, 2 indices. Oxford Uni-  
versity Press, London and New York. 1928. \$—.

Although Mr. Parker is a Fellow and Tutor  
of Magdalen College, he has not chosen the  
title for this book with much discretion, and  
the seeker for anything like a broad considera-  
tion of the legions is discouraged early in the  
work by the narrowness of its scope. For the  
special student concerned with an elaborate  
and meticulous study of the nomenclature,  
numeration, geographical distribution, recruit-  
ing areas, officering, promotion system and the  
like during the days of Rome's greatest power,  
the volume will serve. Much painstaking  
scholarship and infinite labor has gone into its  
preparation, it has been fully documented, and  
some original thinking and criticism is put for-  
ward. But to call a volume *The Roman Legions*  
and then to say in the first paragraph of the  
Preface: "The period selected for study starts  
with the Marian army reforms and ends with  
the accession of Septimius Severus," is to an-  
nounce a contradiction. Mr. Parker continues:  
"My main purpose has been to examine the  
internal organization of the legions, the areas  
from which they drew their recruits, and the  
conditions under which their soldiers served  
and were discharged. An attempt has also  
been made to trace the movements of the le-  
gions in the first two centuries of the Principate,  
the circumstances in which new units were  
raised, and the normal orders of battle and  
march . . . . I have avoided a detailed ac-  
count of particular campaigns, because, where  
the evidence permits, the material has already  
been collected and used by other English  
writers, while such subjects as camp-planning,  
siege operations, and field engineering seemed  
to me to lie outside the scope of the work."

One is inclined to marvel at the scanty re-  
sults of so much labor, and the faculty dis-  
played by the author for being dry. A re-  
titting would improve the work, as would the  
human touch, and some evidence that the  
author visualized more than one small phase  
of an exceedingly comprehensive theme.

A. S. R.



## ART AND ARCHAEOLOGY

*Bushman Art. Rock Paintings of Southwest Africa based on the photographic material collected by Reinhard Maack. By Hugo Obermaier and Herbert Kühn. Pp. xii-70. 39 full page plates. Quarto. Oxford University Press. New York. 1930. 84 shillings net.*

This sumptuous volume will delight all who are interested in primitive art, and the name of Professor Obermaier of Madrid will assure all earnest students that the material has been examined and set forth with the greatest care. The pictorial matter was collected by a German surveyor, Herr R. Maack, and was turned over to Professor Obermaier, partly in photographs and partly in colored drawings. Herr Maack is, therefore, "wholly responsible for the accuracy and truth of the reproductions of the pictures," but Professor Obermaier is convinced that they are absolutely trustworthy.

In presenting this extraordinary material Professor Obermaier has been assisted by Dr. Kühn of Cologne, the author of many important monographs on Paleolithic art and North African rock-pictures. Thus of the seven chapters of explanatory matter, Dr. Kühn has written three, of which two will be of special interest, because they deal with the spirit and meaning of Bushman art. The Bushmen are still in the nomad and hunting stage. Their cultural level is that of the Paleolithic, and therefore the meaning of art "must be essentially the same for the Bushmen as for the men of the glacial epoch". One might add that it will be much the same for children of today, and therefore the many quaint illustrations of both human and animal forms here given may well be studied by students of psychology as well as by teachers of art. It is interesting to note that the beautiful printing of the book was done in Italy.

HENRY RUSHTON FAIRCLOUGH.

*The Sculptures of the Nike Temple Parapet. By Rhys Carpenter. Photographs by Bernard Ashmole. 83 pp.; 34 pls.; 15 figs.; 1 plan. Published for the American School of Classical Studies at Athens. Harvard University Press, Cambridge, Mass. 1929. \$2.*

In this very attractive little book the director of the American School at Athens discusses the style and arrangement of the fragments of the sculptures of the parapet which once protected

the edge of the bastion on which the temple of Athena Nike stands. He divides the sculpture almost equally among six sculptors and identifies tentatively his "Master A" with Callimachus, "Master B" with Paeonius, and "Master E", the sculptor of the "sandal-binder", with the author of the prototype of the "Venus Genetrix". He makes the parapet on the south side end on a line with the eastern step of the temple. Professor Dinsmoor (*A. J. A. XXXIV, 1930, pp. 281-295*) accepts most of Professor Carpenter's results, but maintains with strong arguments that the parapet continued to the wall of the Propylaea and gives reasons for ascribing some of the fragments of sculpture to a seventh sculptor, "G". Even though Professor Dinsmoor may be right (and it seems incredible that on the south side the parapet could have stopped where Professor Carpenter thinks), this book, with its careful and even brilliant analysis of the style and workmanship of the individual fragments and its reconstruction of the entire composition, is an important contribution to the understanding of these beautiful sculptures and the knowledge of Greek sculpture of the period in which they were created. The many admirable photographs by Mr. Ashmole add greatly to the beauty and the value of the book.

HAROLD N. FOWLER.

*Iberische Prunk-Keramik vom Elche-Archena-Typus. By Hugo Obermaier and Carl Walter Heiss. Pp. 18. Plates 15. 1929.*

This is an excerpt from the *Jahrbuch für Prähistorische und Ethnographische Kunst*. It is a study of some beautiful Iberian vases in the Heiss collection in Madrid. They belong to the best period of Iberian art of the south-east of Spain, to the fifth and fourth centuries B. C. One is surprised by the evident Mycenaean influence in the decoration of these vases and yet there can be no direct influence of designs of 1400 to 1200 B. C. The Phocaeans settled at Hemeroskopeion (near the modern city of Denia) discovered by Professor Carpenter, to whose book on *Greeks in Spain* there should be a reference, and perhaps the colonists there handed on the Minoan and Mycenaean traditional motives. This is an important series of vases for the student of ancient ceramics.

DAVID M. ROBINSON.

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